

# THE READER

A REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 18.

Saturday, May 2, 1863.

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Year.	New Premiums.	Year.	New Premiums.
1851 . . . . .	£3,378 18 5	1857 . . . . .	£10,270 8 6
1853 . . . . .	5,099 19 10	1859 . . . . .	13,086 8 5
1855 . . . . .	5,909 18 6	1861 . . . . .	16,627 18 0

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which have been read before the Society:—

1. ON THE STUDY OF ANTHROPOLOGY. By Dr. James Hunt, F.R.S. (President.)
2. ON THE INDIAN TRIBES OF LORETO. By Prof. Raimond.
3. A DAY AMONGST THE FANS. By Capt. Burton, V.P.
4. HUMAN REMAINS FROM ABBEVILLE. By A. Tylor, F.G.S., F.L.S.
5. NOTES ON A CASE OF MICROCEPHALY. By R. T. Gore, Esq., F.R.S.
6. REPORTS OF THE DISCUSSIONS OF THE SOCIETY, &c., &c. Prof. Waltz's work, "Anthropologie der Naturvolker," is now in the press. Some Memoirs are also being prepared for publication.

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The ANNUAL MEETING will be held in St. James's Hall, Regent Street, on THURSDAY, the 28th of May, proximo, when the President, the Right Hon. the EARL OF HARROWBY, assisted by several Noblemen and Gentlemen, will conduct the proceedings. The Chair will be taken at One o'clock precisely. Further particulars will be advertised, and cards of admission may be had of

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## THE READER.

SATURDAY, 2 MAY, 1863.

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## ON THE CLASSIFICATION OF BOOKS.

NOTWITHSTANDING that appalling multitudinousness of books on which we commented some time ago, there is, as we then hinted, a method by which a student may form for himself some considerable acquaintance with the course and nature of the world's literature, or, at least, with the literature of his own nation. This is possible if, instead of meaning by the name "Literature" the entire series of books and compositions of all sorts that have been produced in the world, or in any one nation, from first to last, we understand by it only a certain selected proportion of those books or compositions.

Such a restriction of the meaning of the word "Literature" has been actually proposed. De Quincey, in one of his essays, after making those calculations, which we quoted from him, of the enormous size and the rapid increase of the universal library of Europe, proceeds to assuage the panic which such calculations must cause, by advocating a distinction between the popular and the philosophical sense of the word Literature. "In a popular use," he says, "it is a mere term of convenience for expressing inclusively the total books in a language. In this sense, a dictionary, a grammar, a spelling-book, an almanac, a pharmacopœia, a Parliamentary report, a system of farriery, a treatise on billiards, the Court Calendar, &c., belong to literature." In order to construct a definition of Literature which, by excluding all such books as these, should narrow the dimensions of true Literature in every country, he proposes, in accordance with a notion which he had derived from Wordsworth, to establish a distinction between Books of Knowledge and Books of Power. All "books of knowledge," however valuable—all books whose main object is to communicate instruction, science, or information—he would exclude from Literature proper; by which he would then understand only "books of power"—books so written, presenting such a combination of form and matter, as to

communicate to the mind, in the act of reading them, a feeling of enthusiasm, of intellectual and spiritual elation, of subtle and indescribable rousing of strength. In other words, he would make Literature one of the Fine Arts, and the most difficult and sublime among them.

This distinction is useful and suggestive, but perhaps not sufficiently clear and precise. Many so-called "books of knowledge," many works of scientific exposition, or of special information, exhibit qualities which entitle them to good rank in Literature, considered even as a fine art; and the term "books of power," though not unintelligible, is too vague for constant use. On the whole, it may be best to adopt that more popular mode of restricting the meaning of Literature which would arise from simply recollecting that while, in one sense, the total books in a language are called its literature, in another this term may be applied to the best books in the language of all the leading kinds.

Many classifications of books have been proposed; but by far the best classification is that suggested by Bacon in his "Advancement of Learning," where he says, "The parts of Learning" (i. e., the kinds of Literature) "have reference to the three parts of man's Understanding, which is the seat of Learning—History to his Memory; Poesy to his Imagination; and Philosophy to his Reason." This threefold distribution of all intellectual exercise, and, consequently, of all Literature, by Bacon—into (1) *History* or *Historical Literature*, (2) *Philosophy* or *Philosophical Literature*, and (3) *Poesy* or *Poetical Literature*—has often been objected to; but none has yet been proposed either more scientific or that will better stand the test of use. It is founded on the consideration of the mind intellectually, as a thing of the three leading faculties, or moods—that of Memory, that of Reason, and that of Imagination. All Literature produced by the mind more particularly in its act or mood of remembering it proposes to call Historical Literature; all Literature having reference more particularly to the discursive mood of the mind, or the mind in the act of speculating or reasoning, it proposes to call Philosophical, or, let us say, Expository Literature; and all Literature appertaining to the mind chiefly in the mood of Imagination it calls Poetry or Imaginative Literature. The grounds of the classification may look subtle, but it is astonishing how solid the classification turns out in practice. To suit it for use, as applied to the historical study of our own, or of any other Literature, there need be proposed only one extension; and that is to add a fourth great department of Literature, under the name of *Practical* or *Argumentative* or *Oratorical Literature*, or the *Literature of Social Controversy*. In this department would be included all books having for their purpose the direct stimulation either of individual minds, or of society at large, towards some end or course of conduct—most pamphlets, for example, and sermons or other orations, and writings having the character of pleadings. The name "Pamphlet Literature" might serve, in a general way, to indicate the nature of this whole class of writings, a prominent position in which is now occupied by articles in periodicals and newspapers.

Let us see more in detail how this fourfold distribution of Literature might be applied to the classification of Books or Compositions.

I. HISTORICAL LITERATURE.—Under this head are included all writings whose purpose it is mainly to describe what actually is or has been, or to narrate what actually has happened, in any department of nature. Its subdivisions or gradations might be as follows:—(1) *Descriptions of Objects*—whether in the world of Natural History, such as Minerals, Plants, Animals, Rivers, Mountains, Cataracts, &c., up to Scenes or Landscapes; or in the world of human life and habit, such as Houses, Implements, Streets, Pictures, the faces and dresses of men, or

even their gestures and feelings, and customs. There are writings giving such descriptions of objects individually or in series—many books of Natural History, for example, and Guide Books to Cities, Picture Galleries, and Museums. (2) *Voyages and Travels*.—Under this name is comprehended a numerous and well-defined class of books, differing from the former chiefly in this, that the business of description is here practised on a more extensive scale, with more of connexion and deliberate art, and with more of the interest of personal adventure inwrought with the writing. Books of Voyages and Travel might be farther classified conveniently according to the parts of the earth to which they refer. (3) *Diaries, Personal and Miscellaneous Journals, Letters of Contemporary Gossip, &c.*—There is in every modern Literature a considerable number of such writings, more or less interesting, and furnishing materials for Biography and History. (4) *Biographies*, or Lives of Individual Men and Women, written by themselves (Autobiographies) or by others. (5) *Histories*, more expressly so called; in which either the whole lives and careers of nations or empires are narrated, or the narrative is confined to a certain period; or some one set or series of social phenomena is selected and made the subject of a narrative—Histories of Literature, Histories of Art, Histories of Science, &c., &c. Now, though it is chiefly in the last two of these subdivisions, or among Biographies and Histories more expressly so called, that we find, in any nation, those classics, masterpieces, or "books of power," which answer to our idea of Literature as a fine art, yet instances might be given of writings in the lower and simpler subdivisions of the general department of Historical or Descriptive Literature to which we cannot refuse the admiration due to literary art.

II. EXPOSITORY, SCIENTIFIC, AND SPECULATIVE LITERATURE.—Under this head are included all those writings, so numerous in every civilized country, whose purpose it is not merely to describe objects and events as they have been in nature, but to explain and set forth the conclusions, opinions, and generalizations of the human mind contemplating these objects and events, so as to build up, respecting each department of things real or conceivable, a connected science, or body of doctrines and truths. This section of Literature, also, of course, subdivides itself into numerous portions, according to the nature of the matter written about. There is, first, the Literature of the great sciences, usually so called, in their natural order—treatises on Mathematics, on Astronomy, on General Physics or Mechanics in all its branches, on Chemistry, and on Biology or Vegetable and Animal Physiology. It is here, of course, that the necessity of some distinction between "books of knowledge" and "books of power" is most strongly felt. Although, in one sense, Euclid's Elements, Newton's Principia, or works on Chemistry belong to Literature equally with other books, in another the student of Literature feels at once that they lie out of his bounds. This feeling, however, may be carried too far. There are purely scientific treatises which deserve attention from their excellences of literary form and style; and, moreover, he will have a very inadequate idea of the course of a country's Literature who does not observe carefully the important works of science that from time to time make their appearance in it, register their dates, and watch the streams of new notions which invariably flow from them into the miscellaneous thought of the country. The same may be said of treatises in the numberless mixed or special sciences of matter. It is, however, rather the expository works of a great remaining class—those appertaining to the great group of the so-called Moral and Social Sciences—that are instinctively claimed as belonging to Literature. This is not only because many such works are very often popular rather than scientific—medleys of common notions eloquently put together, rather than severe



expositions of truths, clearly demonstrated, and systematically arranged. It is true, indeed, that, from the very complexity, difficulty and uncertainty which characterize the Moral Sciences, they have been, to a great extent, the property hitherto of what is called the merely literary genius, the mere genius of eloquent expression, and have been but partially invaded and cultivated by the genius of strict and systematic investigation. But, beyond this, there is a reason why writings in these sciences, even the most methodical that exist, should be retained, in part at least, within the name of Literature, and the cognisance of Literary History. The object-matter of these sciences—Psychology, Metaphysics, Logic, Ethics, Æsthetics, Politics, Theology, &c.—is so important, so deep, and so rich in interest to all men, that no one can cultivate them without having his whole being roused, nor write about them, however systematically, without exercising a power akin to eloquence, if not eloquence itself; and, in point of fact, the greatest and profoundest reasoners in these sciences have been the noblest writers. Each of these sciences may be pursued apart; but such is their mutual interdependence that, to a great extent, they have been always cultivated together by the same minds. Hence all are usually considered as included in the one comprehensive word "Philosophy," or even in the somewhat less comprehensive word "Speculation." In recognition also of the peculiar difficulty and importance of the intellectual labours having reference to these sciences, those who are engaged in them are named pre-eminently *thinkers*. Understanding this, and defining Philosophy or Speculation no farther than as consisting in those researches and conclusions which concern matters of the greatest generality, and the most enduring interest to men as rational beings, we can see why the Speculative or Philosophical Literature of a country should always rank as so important a part of the whole.

III. POETRY, CREATIVE LITERATURE, OR THE LITERATURE OF IMAGINATION.—Here there is less need of definition. What constitutes Poetry or Imaginative Literature is, in a general way, known to all; and so numerous are works of this class, and so high and honourable has been the rank uniformly assigned to them in every Literature, that it is chiefly of them that most persons think when they speak of Literature. The past Literature of the world is, with many, a succession of great poets or imaginative writers, sprinkled at intervals with a few historians, orators, and philosophers. This is hardly right, though a natural cause may be assigned for it. Nor are the divisions of this eminent kind of Literature less obvious than its general nature. Now, at least, we recognise two great divisions of it. (1) *Metrical Poetry or Poetry Proper*, where the form of verse is superinduced upon the matter imagined. Such Poetry is recognised mainly as of three kinds—Lyrical Poetry, or the Poetry of Song; Epic or Narrative Poetry; and Dramatic Poetry. In each of these kinds there are subvarieties. (2) *The Prose Literature of Imagination*. The divisions of Metrical Poetry apply here as well. There is a peculiar species of impassioned prose which may be called the Prose Lyric; to Epic or Narrative Poetry corresponds the Novel or Tale, in all its varieties; and to the Metrical Drama, the Prose Drama.

IV. PRACTICAL, ARGUMENTATIVE, OR ORATORICAL LITERATURE.—While, under this head, we include all those writings which address themselves primarily to the Will and the Affections—all those writings or discourses which have for their object the rousing, or stimulation, or persuasion of their readers or hearers to particular courses of action—yet one difference, admitting of a broad classification of such writings or discourses, immediately presents itself. (1) There are argumentative or oratorical writings and discourses which aim simply at changing the feelings, habits, and actions of

men individually or in masses, without regard to definite social measures or ends. It may be sought to drive the fool from his folly, the intemperate man from his vices, the vain man from his foibles, or to rouse whole communities out of a state of languor, or error, or cowardice, or torpor, or unbelief. So far as these objects are sought through statements of fact, the writing or discourse resolves itself into History; so far as they are sought through elucidation of principles, into Expository Writing or Discourse; so far as through effects upon the imagination, into Poetry, and especially into Lyric Poetry. But, notwithstanding this mixture of the intellectual means used, it is not difficult to recognise writings and discourses which, from their main intention and purport, require to be classed apart from either History, or Exposition, or Poetry. Such are many Sermons and Moral Appeals, Panegyrics, Exhortations, Declamations, Invectives; also many Lampoons and Satires. Many such writings are ephemeral in their character, as referring to temporary phases of conduct and feeling; but some are of more enduring interest. Highest in this class are the writings and discourses of those peculiar men who occasionally present themselves as great Moralists, Spiritual Teachers, or, in the ancient sense of the word, Prophets. (2) There are many argumentative and oratorical writings and discourses, however, which have not for their aim solely the moral elevation or reformation of men's minds individually or in masses, but which aim also at distinct social ends. Such are Speeches in courts of justice (Forensic oratory), Speeches in Parliament or in public meetings for or against any measure or change of law that may be in contemplation (Deliberative oratory); also all Pamphlets, Newspaper-Articles and the like, performing the same kind of work. An extremely abundant Literature, indeed, in every tolerably free country, is the Literature of Political Controversy. Seeing that almost every year brings its own crop of public questions, which, though discussed vehemently, are discussed only for a time, and then usually settled by some law or other arrangement, it is evident that such Pamphlet-Literature is pre-eminently ephemeral. Every public question now, for example, produces its own cloud of pamphlets, which pass out of sight as soon as the question is out of date, and are never looked for again on their dusty shelves save sometimes by a bookworm. Such Pamphlets and Speeches, however, as have been produced at really important and critical epochs in a nation's history, or have been written in connexion with great and fundamental questions of liberty, political or religious, retain a higher value in the national Literature, and may even take rank as permanent and classic. For, not only is the matter of such writings of more enduring interest in itself; but, by a kind of necessary law, the writers in such great controversies do generally rise to nobleness in literary form.

## CURRENT LITERATURE.

## AMONG THE FEDERALS AND THE CONFEDERATES.

*Six Months in the Federal States.* By Edward Dicey. (Macmillan & Co.)

*Thirteen Months in the Rebel Army.* By an Impressed New Yorker. (New York: A. S. Barnes and Burr.)

*Two Months in the Confederate States.* By an English Merchant. (Bentley.)

THE great struggle in the New World marches on, and becomes more fascinating to all who (like ourselves) look upon it as the most momentous of our time. Any help to an understanding of the contest, and to the forming a just estimate of the relative strength and resolution of North and South, is of great value; and the crop of books, the titles of which we have placed at the head of this article, is decidedly the best which has come under our notice since war was de-

clared. We do not for a moment mean to put the three books on the same level. Mr. Dicey's two volumes are the work of a keen and singularly fair observer, and give much more than a photograph of the actual state of affairs in the North during six months of the past year. The author takes a wider scope, and, travelling altogether beyond the external life of the country at this particular time, intersperses his lifelike sketches of the present notabilities of Washington and Boston, of the principal Northern States, mass-meetings, the free negro, &c., with chapters of really thoughtful and statesmanlike comment on the political and social institutions and life of the United States. We have great hopes that a book, at once so popular, in the common sense of the word, and so careful and temperate, will go far towards clearing the mind of the general reading public in England from the mist of prejudice and ignorance in which it has hitherto groped about. We cannot too strongly recommend to all readers such chapters as those on "The Constitution of the United States," "The Church in America," "The New England Abolitionists" (upon which last, however, we shall have a word to say below). We know that the original letters and articles from which the present work has been compiled have been received and acknowledged already in America as the best and clearest speech which has come from any Englishman who has visited the seat of war, although many of the conclusions to which Mr. Dicey has come would be accepted by no single party in the Northern States. For these reasons this work stands on quite a different footing from that of the others with which we have coupled it; but these, too, have a distinct value of their own, which we will endeavour as shortly as possible to indicate.

The "Impressed New Yorker" [was a young man who had gone South, shortly before secession, in the hopes of profitable employment as a schoolmaster. Finding the article of book-learning at a discount, with the readiness of a Northerner he turned to the humbler but more lucrative occupation of manufacturing wine-cask staves in Arkansas for the New Orleans market, and was already making money when he was arrested by a vigilance committee and tried as an abolitionist. He seems to have owed his very narrow escape to his own courage and coolness, and to one "Buck Scruggs," who came to his aid at the critical moment; and, after standing whisky for his judges, he started for the north. At Memphis he was stopped, suspected, and finally obliged to volunteer in the 2nd Tennessee, or Jeff Davis' Invincibles, in which he found himself in company with 750 Irishmen. Thus caught, he learned his duty quickly, and soon obtained promotion, ending his military career as a lieutenant of cavalry and aide-de-camp to General Breckenridge; in which capacity he served at the evacuation of Nashville, through the two days' battle of Pittsburg landing, where he had two horses killed under him, and in the disastrous retreat of the Confederates on Corinth. He was then employed as assistant-surgeon (for which post he volunteered, and was accepted on the strength of having attended two courses of medical lectures at New York), glad on any excuse to get out of the rebel army. At last, in company with a wounded soldier, who was deserting to go home and die, he escaped across the Tennessee river to Nashville, now occupied by Federal troops, and made his way home to New York. His narrative is simple, graphic, and full of adventure; but chiefly valuable for the sidelight it throws on the power of the rebellion, and the stern and vigilant military rule which holds the South together, and wields its whole strength as that of one man. Here was an active, shrewd, and bold youth, kept for thirteen months serving against his will in the army and hospitals of the Confederacy, twice actually engaged with Northern troops, constantly within a few miles of their lines, and yet unable to escape till the end of that time. His object in writing, he tells us,



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is to stir up the North "to a deeper sense of the desperate and deadly struggle in which they are engaged than they have ever yet felt." We think his narrative well calculated to effect that object.

The "Impressed New Yorker" gives us an idea of the Confederacy as seen from the ranks and the staff of the army—the view, in short, of one upon whom the Confederacy had got its grip. The view of the "English Merchant" is that of a welcome guest, and a thorough-going though honest partisan. That view would probably have been different had not the merchant, luckily for himself, had about him cards and letters which satisfactorily proved his identity when he crossed the Confederate lines. He was taken before the conscript judge on that occasion, and, with better luck than most of his fellow-travellers, "eventually received his discharge as a conscript." But, though the evidence of the two men is widely at issue on such points as the existence of Union feeling, the temper of the blacks, the supervision of the press, and the amount of freedom of speech and action allowed by the Southern Government, they agree entirely as to the resolution and power of the Confederacy, and the fierceness of the war-spirit in all the governing class. The merchant landed at New Orleans early in October last. As they touched the wharf, "a Federal officer in undress pushed quietly through the staring score of Irishmen and negroes, and slipped on board, followed by a sort of serving-man." This was General Butler coming to meet his wife, who was on board *incognito*—"a spare man, of middle height, quick and nervous in his movements, and, at a glance, more like a lawyer than a soldier"—with a "cock-eye and thin compressed lips, livid complexion, almost if not entire absence of beard, moustache, or whisker, and thin gray hair thrown back over his ears;" "the face of a restless, earnest, decided, and possibly abrupt man, but with no special bias towards, or familiarity with evil, rather than that of the cruel, cunning, unprincipled scoundrel so many millions believe him to be. I could not help looking almost with pity on that one unarmed man, for whose blood a whole nation is thirsting." Commerce was at an end in the city, the nine miles of quay deserted, the merchants' stores shut up, the Irish and German dock-labourers set to clean the streets and canals. The Federal officers, the merchant testifies, were "fulfilling difficult duties in a gentlemanly manner. The soldiers, also, were certainly well-behaved and free from disorder. I never saw a case of drunkenness or bullying among them while in the city, though all the bar-rooms were open, and the pleasures of the city accessible to all." The merchant crossed Lake Pontchartrain in a sailing-packet, and visited Jackson (Mississippi), Mobile, Charleston, and Richmond, thus making the most of his time, and seeing the most important of the Southern strong-places. He is well worth following where he speaks as to what he has seen himself, and is not merely the conduit-pipe for the views of his hosts. His description of Richmond, the seat of government, is specially worth reading. The quiet, rough-and-ready way in which business is carried on, and the efficiency of departments shoved away into attics or back-parlours, with no red tape, and only brown-paper envelopes, are strikingly brought out. "The President can be seen, any week-day, walking quietly down to his office, at from nine to ten o'clock, from his residence in Twelfth Street, like any other lawyer or merchant in the city, unattended, plainly dressed, and accessible to any passer-by who wishes to speak to him." The sort of rule the capital is under may be gathered from the following anecdote:—"I was passing a prison one day, when a sentinel was warning a Federal prisoner, at a fourth-story window, to cease spitting on the pavement, and telling him if he persisted he would shoot him. *It seems* that the prisoner, who was a bad fellow, took no notice, but repeated his offence; upon which, with-

out a moment's hesitation, the sentinel warned him thrice and shot him dead. The man, *it seems*, did his duty only, and was at once acquitted; and the prison was very orderly afterwards." *It seems* that the merchant's stomach is not easily upset; he does not add a word of comment—nor shall we.

The slave-question does not at all interest our merchant. The negroes are scarcely alluded to half-a-dozen times in the book. He sees some black troops at New Orleans who, he says, "seemed either fagged, sheepish, or afraid of the scowling line of white faces along which they passed. *Any three white men in the crowd could have dispersed the whole regiment with a good cart-whip each, and a few yells.*" The grounds for this conclusion are not stated. Perhaps the negro regiments under Montgomery and Higginson may give him cause before long to reconsider it. He says, "Sales of negroes go on, just as usual, below Ballard's Hotel (Richmond), and high prices for them, as, indeed, for all other property, are obtained." At Weldon his only "*amusement*" was to watch the sale of twenty-one slaves, of both sexes and all ages. "There they stood, excited, happy in view of change, proud of being noticed, and in no way sensible to any injury or degradation." A curious people these negroes, *it seems*. For, at Charleston "the negroes, too, seemed as contented and jolly as ever. *I was told* (travellers are told a good many things) that those who had been seduced or taken into the Federal lines had brought back such tales of starvation, beating, and hard work, as to make those who never left rather conceited." On the whole, we can scarcely accept the merchant as an authority on the irrepressible question. He sees, however, one thing. "The great want of the South is white people, and especially white people who know how to work and will work. The negroes are in their proper place in the fields." We would suggest one question to the merchant—What has kept back white men from going to this same fertile and magnificent country, where there is such a demand for them, hitherto; and, has that impediment been removed?

As to the future of the South, the merchant is an optimist. He thinks they will pay all debts in full, and says that the Confiscation Act of 1861 only means that "Government, in fact, became for the time the trustee of the Northern and foreign creditor." A euphuistic and ingenious way of putting the case. The interest on their debt will, he reckons, be twelve millions sterling annually if the war is over this autumn. The Southern States never before the war raised four millions a-year; and yet he sees no reason to doubt that they can bear this burthen and the current expenses of government, &c., well enough; but *how* is not clearly, nor indeed at all, shown. Upon the question of whether the South is likely to be a free-trade power, he says in one place that they will not pass protective laws; in another, that now that large sums have been invested in manufacturing industry the projectors will, beyond doubt, call for protection and get it. Lastly (for we have already exceeded our limits, and must postpone what we have further to say on Mr. Dicey's volumes till next week), the merchant tells us, "The Southern folk have 'woke up,' as they say, and the old dislike to mechanical employment, or labour of any kind, among white people is dying away." Should it really prove so, the South is indeed changed; and those who (like ourselves) look on from quite another point from this author may rejoice at the fact; for, when the true worth of labour is acknowledged, slavery must go down.

T. H.

## FISHER'S THREE YEARS IN CHINA.

*Personal Narrative of Three Years' Service in China.* By Lieutenant-Colonel Fisher, C.B., Royal Engineers. (Bentley.)

Of making books about China there seems to be no end. A long time must probably elapse before we shall see a book, or

series of books, illustrating the natural, political, and social condition of the Celestial Empire, after the excellent fashion set by Sir Emerson Tennant in his account of Ceylon; but, since the publication, four or five years ago, of Mr. Wingrove Cooke's very graphic and entertaining letters to the *Times*, every season has witnessed the birth, and in most cases the speedy death, of its own dozen or more volumes, great or small, purporting to give information on the subject. We have had numberless accounts of the war lately ended, some as interesting and trustworthy as the narrative of Colonel Wolsely, some as tedious and suspicious as the flippant work issued by Mr. McGhee, an army-chaplain. There have been records of expeditions undertaken to vast districts and precise localities, never or rarely visited by Europeans heretofore, by as bold a traveller as Captain Blakiston and as graceful a writer as Assistant Commissary-General de Fonblanque. Some of the natural peculiarities of the country were admirably delineated only the other day by Mr. Fortune; and a few months ago much fresh light was thrown upon its political rottenness through Commander Brine's one-sided history of the Taeping rebellion. The new book that is before us is perhaps more modest than any of its predecessors. Lieut.-Col. Fisher professes to give no more than an account of his personal adventures during three years' service in the neighbourhoods of Canton and Peh-chili, put on paper for his own amusement, and put in print for the amusement of his friends. As such, his book offers pleasant reading to numbers who have no closer friendship for the author than must always be established between a genial writer and an interested reader. It is chiefly valuable, however, for its incidental information as to the social ways and the real character of the Chinese people.

On these points we are glad to see Lieut.-Col. Fisher confirming the testimony of other recent and well-informed writers. Many of the officials, he says, trained all life long to move in "the groove of intolerant and prejudiced exclusiveness," are hopelessly treacherous and cruel; but the common people are not so bad. "My test was the behaviour of the little children, old enough to understand their parents' conversation, but too young to be such adepts in dissimulation, or to have such power of self-command, as to exhibit towards us the utmost confidence. Little children would let me take them out of their father's arms, as I rode down the street; and enjoyed a ride with me as much as if I had been their best friend." Among grown men and women Lieut.-Col. Fisher found the same willingness to receive kind treatment with trust and gratitude. Indeed, if his view is the true one—and it is not reasonable to suppose that, out of a nation of some three hundred and sixty millions of people, all, or more than a small proportion, are as vicious as they are often described—the national failing of the Chinese is not cunning but simplicity. "One officer," we are told, "gravely taught Lee-ching, a shop-keeper, whom we dealt with largely, to say to his customers when he wished to induce them to buy, 'I am aware that my prices are exorbitant;' and the poor man learnt it quite in good faith."

The fraud practised in sport upon an individual by the English officer has been seriously practised for centuries upon the entire race by its governors. They have taught it to look upon all foreigners as barbarous and devil-born; and it is only now arriving, from personal experience, at an opposite conclusion. They have trained it in implicit obedience to an elaborate system of despotism; and only now is it rising, in a desperate way, and under the guidance of leaders quite as bad as the old ones, to avenge the injuries inflicted on it. The whole nation, in fact, appears to be passing through a great crisis, partly the result of European influence, partly the necessary consequence of a system of government bad in its principle and made very bad indeed by the vices



that have grown upon it. Comparatively little blame attaches to the Manchoo dynasty at the head of the empire. The management of each province being left in the hands of its own governor, it has long been the fashion for governors to follow the rule of rapacity and cruelty exhibited by Yeh at Canton. Consequently, as we are assured by Captain Blakiston in his "Five Months on the Yang Tsze"—a record of observations made during a journey through nine hundred miles of country hitherto unexplored by Europeans—insurrections have everywhere been planned, if not actually put in force; and the people—easily to be governed, and anxious only to live in quiet—are obliged to adopt measures of self-defence against both rulers and insurgents. Besides the Taeping devastators, there are at least three other formidable bodies of rebels. Separate revolutionary armies hold the eastern province of Shantung and the western district of Sz'chuan, while an important insurrection of Chinese Mussulmans is raging in Yunan, to the south-west. Of these three we know hardly anything; and in the more remote provinces there may be others of which we have no information at all. Amid all this confusion it appears hardly possible for the present dominion to be maintained much longer. It is true that in the former history of China periods of as great trouble have arisen, and that for generations almost as entire weakness has existed without either ruin or remedy. But till lately the rotten whole has been undisturbed by the interference of other nations; and it certainly seems as if our recent strife with the Imperialists, and the yet more recent assistance we have given them against the lawless Taepings, were to prove a turning-point in Chinese history.

Be that as it may, it behoves us to be very careful in our dealings with the Celestials. It is much to be desired, for our own commercial interests as well as in the interests of humanity, that both the insurgents and the wicked governors whose conduct has stirred up the insurrections should be put down; yet nothing save disaster would result from interference in Chinese affairs similar to that which marks the history of our relations, a century ago, with India. If our vested rights are assailed, as they were last year by the Taepings, we have no alternative but to fight, as we did before Shanghai; but we are bound to do all in our power to prevent any collision. The utmost we may honestly attempt is to strengthen the Imperial government by giving a moral support to its attempts to establish order, and by showing it how to make the best use of its resources. "By increasing its trade, and assisting it in the collection of its revenues," writes Lieut.-Col. Fisher, in the course of some sensible remarks on this subject, "we shall contribute to its wealth; with wealth will come power; and so the rebellion will be subdued. The true wealth of China lies in the great industry of its vast population. Our work there is to provide markets and means of communication. We may quite trust to the Chinese to develop their own resources if we only find a market."

In another, and yet worthier way, moreover, it is open to us to assist the people of China. The miserable system of religion that they have constructed with the distorted remnants of Buddhism and Confucianism satisfies none but the most ignorant and depraved. The great success that, for many generations, has attended the work of the Jesuit missionaries among them, shows how readily they may be influenced, and converted into zealous martyrs if need be, by the introduction of Christianity in a way suited to their understandings. It is surely time for Protestant evangelists to learn how to preach acceptably, how to present, in its simple eloquent beauty, the purer truth which they desire to make known. They have done serious mischief by authorizing the perverse native teaching out of which were shaped the religious elements in the Taeping rebellion, and by subsequently fostering its growth on the idle notion that it would aid the spread

of Christianity. Let them try to redeem their character, and at the same time to do in reality the work they have long been attempting to do, by labouring so diligently and prudently that their doctrines may be successfully established in the hearts of the Chinese. Not far from the Kingdom of Heaven, surely—and there are thousands and millions like him waiting to listen to the truth—was Sing-Chong, the great contractor, of whom Lieut.-Col. Fisher reports that, having been once accused of dishonesty, he made answer—"How you think my can talkee so muchee lie, makey cheat; just now my too muchee old man, more sixty year old; in a few years must makee die. When my die, my wantee go topside; suppose I talkee that lie, how can? You think my that fool; for a few dollars makee that lie, that cheat?"

# BALLADS AND SONGS BY MISS PARKES.

*Ballads and Songs.* By Bessie Rayner Parkes. (Bell and Daldy.)

THE already-acquired reputation of Miss Parkes—the conspicuous place she has won for herself by her strong and versatile talent, and by the generous, if peculiar, direction of her best-known exertions—entitles anything bearing her name to welcome and consideration. Her present volume—as the title "Ballads and Songs" implies—is a collection of short pieces, in different lyrical measures, written at different times. The collection is divided into three portions—much the largest portion consisting of pieces written in England, or, at least, British in their themes and reference; the second portion expressly entitled "Italy," to show that the poems included in it are suggested by Italian scenes, or are Italian in their colour; and the third portion, consisting of only two pieces, entitled "Algiers," for a similar reason. In her metrical dedication of the volume to an unnamed friend, Miss Parkes hints her belief that, notwithstanding this diversity of theme, there will be found in the series of poems

One thread of thought that runs throughout.

We think it is so. The pieces are, generally, poetical renderings of some actual incident, or are occasioned by the supposition of some situation, such as may have actually occurred; they are rarely pure constructions of ideal phantasy. Thus the first—called "The Palace and the Colliery"—is suggested by the coincidence of the mourning for the Prince Consort with the loss of working-men's lives by the great colliery-accident; the second is on "The Fate of Sir John Franklin;" and so on. In most of the poems the characteristic is a direct, strong, well-rhymed utterance of the common feelings that would connect themselves with the real or supposed incident or situation—this utterance suffused, however, by a certain imaginativeness and a fondness for scenery and flowers. There is, on the whole, a tendency to maxim; but it is well kept under. Only in one of the poems, so far as we have observed—that entitled "Minerva Medica"—is there a plain expression of those peculiar views which the authoress has advocated in prose. Sometimes there is a heartiness of open-air sentiment and description—as in the poem entitled "Up the River." Sometimes, also, a certain power of imagining the wild and terrible is shown—as in the piece called "The City of Refuge," describing an assassin fleeing from the Avenger of Blood:—

The olives gleam white in the chill night-wind;  
Mile after mile that I leave behind,  
I am just as near to the dead white thing  
Which I left in the shade of the vineyard-spring.  
And I see her come through the branching vines,  
Flying across their burdened lines;  
And I see the smile on her tender face  
As she welcomes him to the trysting-place;  
And I hate him worst of the sons of men,  
I hate him worse than I hated him then!  
What is that noise on the chill night-wind?  
The Avenger of Blood who rides behind!

Through the valley, and over the hill,  
Galloping, galloping, galloping still,  
Swimming the river that runs between,  
Shouting his curses, himself unseen.  
There is the city across the plain!  
Fair-built city, but built in vain!  
I see the gate in the tall white tower—  
He has gained a mile in the last half-hour;  
Another mile ere I reach the gate—  
Another five minutes will be two late!  
Clattering onwards, swift and sure,  
Rides the pursuer, of prey secure.  
Onward and onward, nearer and nearer,  
Walls of the city shine clearer and clearer!  
The click of the hoof comes sharp on the wind;  
I know he is cursing me just behind;  
I know what the scowl in his eyes is like;  
I know he has lifted his sword to strike.  
I ride and he rides, and he rides and I ride,  
The gate of the city is opened wide,  
I leap with a bound from the flash of his sword,  
My life is secure in the law of the Lord!  
The gate of the city is dropped in his face;  
I drop from my horse in the midst of the place;  
The tide of his anger is turned at the flood—  
Turn backward, turn backward, Avenger of Blood!

In the main, there is no great remove in any of the poems from the common thoughts and reflections immediately growing out of the fact or situation contemplated—no particular intellectual excursions or ingenuity. There are few trenchant felicities of phrase; nor, though the poems are lyrical, is there any one of them that, after being read once or twice, would remain in the mind as a wail or a chaunt, or leave its refrain in the memory. The collection is one that a reader would take up, and read either throughout or in part, receiving impressions as he would from prose, and yet with the full sense that he was reading, not prose, but poetical verse. The authoress herself, in a poem entitled "For Adelaide," which concludes the English series in the volume—addressed, as we conjecture, to a sister-poetess of note—shows, in modest terms, that she does not mistake the nature of her own muse.

## FOR ADELAIDE.

Who is the Poet? He who sings  
Of high, abstruse, and hidden things,—  
Or rather he who with a liberal voice  
Does with the glad hearts of all earth rejoice?  
O sweetest Singer! rather would I be  
Gifted with thy kind human melody,  
Than weave mysterious rhymes and such as seem  
Born in the dim depths of some sage's dream.  
But I have no such art; they will not choose  
The utterance of my harsh ungenial muse  
For any cradle chant; I shall not aid  
The mournful mother or the loving maid  
To find relief in song. I shall not be  
Placed side by side, O Poet dear, with thee  
In any grateful thoughts; yet be it known  
By all who read how much thou hast mine own!  
When, with bent brow and all too anxious heart,  
I walk with hurrying step the crowded mart,  
And look abroad on men with faithless eyes;  
Then do sweet snatches of thy song arise,  
And float into my heart like melodies  
Dropping from the far blue deeps of heaven,  
Or sweet bells wafted over fields at even.

Notwithstanding the truth that there is in this modest self-contrast, Miss Parkes has a vein of her own in verse as well as in prose. It is a vein of straightforward, healthy, practical benevolence, freely sympathetic with what is fine in art and nature, and cultured so as to express itself in a manner that no one could call ordinary or prosaic. Those who know her already through her other efforts and writings will bring to the present volume a fund of warm expectation which will interpret all favourably; and those who take up the volume without any such previous knowledge will find much in it to like. But why has Miss Parkes marred one of her pages with such a rhyme as this?

Since then a vast and filmy veil  
Is o'er the landscape drawn,  
Through which the sunset hues look pale,  
And grey the roseate dawn;  
And the fair face of hill and dale  
Is apt to seem forlorn.

Keats has such a cockneyism in rhyme as *dawn and forlawn*; but British poetry will



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not take it from him, any more than it will take his *higher* and *Thalia*. You never find such a rhyme in Tennyson. There are other faults of rhyme in Miss Parkes's volume, but none so bad as this.

## THE ARAB AND HIS HORSE.

*The Horses of the Sahara and the Manners of the Desert.* By E. Daumas. Translated from the French by James Hutton. (Allen & Co.)  
*Les Chevaux du Sahara et les Mœurs du Désert.* Avec Commentaires par l'émir Abd-el-Kader. Par E. Daumas, General de Division, Sénateur, &c. (Paris: Hachette.)

IT has often been a matter for philosophical speculation to consider the influence which certain species of animals have exercised over the history of particular nations. There is no difficulty, indeed, in proving that the whole existence of not a few races and tribes on the face of the globe is bound up intimately with that of some mammalia, such as the elephant, camel, dog, sheep, and reindeer. The most striking case in point, perhaps, is that of the horse, in connexion with the Arabs—the latter term being used in a rather wide ethnological sense. We have it on the authority of a personage no less eminent than the Emir Abd-el-Kader, that the growth of the Mahometan religion is due, to some extent, to the swiftness and general perfection of the Arab horse. The Prophet himself is said to have acknowledged this, in a manner, in his *hadiths*, or conversations, which tradition has handed down; besides which, in all his laws and ordinances, he prescribes to Mussulmans the love of horses as a religious duty. In the Koran the horse is spoken of as *El-Kheir*, the especial treasure, or the essence of perfection; which has led many commentators on the sacred book to the conclusion that the true believer ought to esteem his horses above all things upon earth, even above his own family and children. The same feeling, to a still higher degree, is expressed in the Arab legend of the creation, as told by Abd-el-Kader:—“Know, then, that it is certain that God created the horse out of the wind, as he created Adam out of mud. This is indisputable. Many wise men—blessed be their memory!—have proclaimed the fact. For, when God wished to make the horse, he said to the south-wind, ‘I am about to cause a creature to issue from thee: condense thyself.’ And the south-wind condensed itself. Then came the angel Gabriel, and, taking a handful of this substance, presented it to God, who formed of it a chestnut steed, exclaiming, ‘I call thee Horse; I make thee of Arab origin; I set felicity upon thy mane; I appoint thee lord of all other animals. The men shall follow wherever thou goest; thou shalt be great in battle and great in retreat; thou shalt fly without wings, and riches and happiness shall be brought on thy back.’” Part of this quaint legend is embodied in the well-known Arab proverb, “Happiness in this world, glory and riches, and eternal rewards are attached to the forelock of horses.”

The account which General Daumas gives of the Arab and his horse is very interesting throughout, though it is tinged here and there with a rather considerable amount of exaggeration. Having lived for many years among the tribes of the desert, the gallant general seems to have adopted to some degree their mode of speaking, or rather romancing, and deals more than is necessary in flowery language, which at times savours almost of Baron Münchhausen. Here is a specimen of his information:—

With regard to the great distances accomplished by the horses of the desert, examples may be quoted which will appear incredible, and the heroes of which are still alive, if witnesses were wanted to confirm the truth of the story. Here is one of a thousand, which was told to me by a man of the tribe of Arbâa. I give his own words: “I had come into the Tell, with my father and the people of my tribe, to buy corn. It was in the time of the Pasha Ali. The Arbâa had had some terrible quarrels with the Turks; and, as it was their interest for the moment to feign a complete submission, in order to obtain an amnesty for the

past, they agreed to win over by presents of money the Pasha's suite, and to send to himself not merely a common animal, as was customary, but a courser of the highest distinction. It was a misfortune; but it was the will of Allah, and we were forced to resign ourselves. The choice fell upon a mare, “gray stone of the river,” known throughout the Sahara, and the property of my father. He was informed that he must hold himself in readiness to set out with her on the morrow for Algiers. After the evening-prayer, my father, who had taken care not to make any remark, came to me, and said: ‘Ben-Zyan, art thou thyself today? Wilt thou leave thy father in a strait, or wilt thou make red his face?’

“‘I am nothing but your will, my lord,’ I replied. ‘Speak; and, if your commands are not obeyed, it will be because I am vanquished by death.’”

“‘Listen. These children of sin seek to take my mare, in the hope of settling their affairs with the Sultan—my gray mare, I say, which has always brought good fortune to my tent, to my children, and the camels—my gray mare, that was foaled on the day that thy youngest brother was born! Speak! Wilt thou let them do this dishonour to my hoary beard? The joy and happiness of the family are in thy hands. Mordjana (such was the name of the mare) has eaten her barley. If thou art of a truth my son, go and sup, take thy arms, and then at earliest nightfall flee far away into the desert with the treasure dear to us all.’”

“Without answering a word, I kissed my father's hand, took my evening repast, and quitted Berouaguia, happy in being able to prove my filial affection, and laughing in my sleeve at the disappointment which awaited our sheikhs on their awaking. I pushed forward for a long time, fearing to be pursued; but Mordjana continued to pull at her bridle, and I had more trouble to quiet her than to urge her on. When two-thirds of the night had passed, and a desire to sleep was growing upon me, I dismounted, and, seizing the reins, twisted them round my wrist. I placed my gun under my head, and at last fell asleep, softly couched on one of those dwarf palms so common in our country. An hour afterwards I roused myself. All the leaves of the dwarf palm had been stripped off by Mordjana. We started afresh. The peep of day found us at Souagui. My mare had thrice broken out into a sweat, and thrice dried herself. I touched her with the heel. She watered at Sidi-Bou-Zid in the Ouad-Ettouyl; and that evening I offered up the evening prayer at Leghrouât, after giving her a handful of straw to induce her to wait patiently for the enormous bag of barley that was coming to her. These are not journeys fit for your horses,” said Si-ben-Zyan, in conclusion “—for the horses of you Christians, who go from Algiers to Blidah, thirteen leagues, as far as from my nose to my ear, and then fancy you have done a good day's work.”

This Arab, for his part, had done eighty leagues in twenty-four hours; his mare had eaten nothing but the leaves of the dwarf palm on which he had lain down, and had only once been watered, about the middle of the journey; and yet he swore to me, by the head of the Prophet, that he could have slept on the following night at Gardaya, forty-five leagues farther on, had his life been in any danger. Si-ben-Zyan belongs to a family of marabouts of the Oulad Salahlh, a section of the great tribe of the Arbâa. He comes frequently to Algiers, and will tell this story to whoever will listen to him, confirming his narrative, if required, by authentic testimony.

In what this “authentic testimony” consists, General Daumas, unfortunately, does not state. We, on our part, have made inquiries of men who have the reputation of being thorough connoisseurs in all matters relating to horseflesh, and they seem to doubt the truth of the story related by Si-ben-Zyan.

One of the most interesting parts of General Daumas's work is that relating to the early training of horses. Here a good many hints are given which might be acted upon not unprofitably in British stables. It is needless to say that the Arabs entirely proceed upon Rarey's principles in the education of their favourites. But they go further, in accustoming the horse, almost from the time of his birth, to human society—making the young colt over, at a very early period, to the women and children of their families. At the age of from eighteen to twenty months, the young horse is mounted by a little boy,

who takes him to water, goes in search of grass, or leads him to the pasture. It is almost by words alone that the child guides the steed; and a sort of mutual intercourse is thus early established, which, as the Arabs assert, *humanises* the horse, without detracting in any way from the good qualities of the youth, but, on the contrary, adding to his feelings of kindness, of generosity, and other noble instincts.

Passing from the Arab horse to the Arab man, General Daumas gives a good many curious stories about what he calls “*les mœurs du désert*.” Deducting here, also, a little Gallic-African exaggeration, we meet below it a substratum of really valuable and, in the greater part, novel information. The character of the Arab *noblesse*, in particular, is well sketched. Like all Oriental races, the Arabs have great faith in the power of blood and the virtue of race. To quote once more the worthy Emir Abd-el-Kader and his quaint maxims:—“Take a thorny shrub, and pour rose-water over it for a whole year, yet will it produce nothing but thorns; but take a date-tree, and leave it without water in the most barren ground, and it still will bring forth an abundance of luscious fruit.” It seems impossible to express more forcibly the belief in blood. To us in Western Europe, an aristocracy of birth is, at the best, but a political and social necessity; to the Arabs, however, it is an absolute law of nature. According to General Daumas, the races of Northern Africa acknowledge three classes of *noblesse*—namely, the *sherifs*, or descendants of the Prophet, the *marabouts*, or members of the priesthood, and the *djouad*, or hereditary defenders of the country. As a rule, the *marabouts* possess greater influence than the *djouad*, although the latter may be more gifted with worldly fortune. There are some of these nobles who possess property, chiefly consisting in camels and sheep, worth from 25,000 to 26,000 duros, or nearly £6,000; which appears to be very nearly the zenith of wealth to which a grandee of the desert may aspire. This is, however, exclusive of the value of his tents, his rich wearing apparel, for himself and wives, his arms and accoutrements, and last, not least, his horses. General Daumas, who has taken accurate stock of the whole—let us charitably hope not with an eye to “loot”—values the whole of these chattels, in the possession of an Arab nobleman *crème de la crème*, at another 26,000 duros, or, to be accurate, at exactly 26,499. From the very detailed drapers', milliners', and dressmakers' bills given by the gallant general, it appears that ladies are as expensive in their fashions on the borders of the Sahara as on the Paris boulevards, or in the environs of Hyde Park. While a gentleman Arab has his dress burnous for four duros, a “lady Arabess” does not hesitate to pay ten for her *haïk*, dyed with kermes, unexpanded though it is by a steel cage à l'Europe. Peeping still further into the female *boudoir* of the desert, we find that seventeen different articles are requisite for a lady's dress, while seven constitute the *no plus ultra* of the noble lord's requirements. The religious code, as is well known, allows the Mussulman four legitimate spouses; and General Daumas praises his noble Arabs for seldom breaking through this law—hinting, however, with a slight touch of malice, that the price of *haïks* may have something to do with the matter, not to speak of *souars*, or bracelets, and *mekhrangas*, or necklaces of coral. In this, as in other things, French civilization is clearly leaving its stamp on the “Manners of the Desert.”

## “DEEP WATERS.”

*Deep Waters; a Novel.* By Anna H. Drury. (Chapman and Hall.)

THIS is a rather striking example of the miserable novel. It is full of dark and gloomy shadows from beginning to end. All the characters are wretched in themselves and the cause of wretchedness in others; and, although there is a marriage at the end which promises to prove moderately happy, it comes too late to console the reader for the



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remorseless way in which his feelings have been lacerated. The mind, burdened with its own cares, will find no relief in studying this fictitious agglomeration of evils. We get so accustomed to fresh troubles in every page that a stoical kind of recklessness seizes us before we have advanced very far, and it is almost with regret that we encounter a faint streak of light at the end. The general effect of the three volumes on a susceptible reader would be to induce an unconquerable fit of dejection. The critic's feelings are not so easily operated on; but it would not be advisable for the sternest man to read two such novels in succession. No doubt the mere dolefulness of the story is not inconsistent with nearly absolute fidelity to real life. Love-episodes seldom end so prettily in the world as in novels; and marriage—the haven at which novelists delight to land their heroes and heroines after their manifold troubles—is not always a safeguard against storms, or the beginning of a course of unbroken felicity. Miss Drury may say that the afflictions of her fictitious personages are not greater than the sorrows of real men and women. This is perfectly true; but the miserable are not grouped altogether as they are in her book. Moreover, even miserable people are not always miserable. They enjoy themselves now and then; here the torrent of trouble rolls on unchecked. There is only one passably happy man in the drama, and he is a great fool. As to the women, they are all very much ill-used, and the chief character—Mrs. Atterbury—seems to have been drawn for the express purpose of showing how much distress and anguish it is possible for a solitary heart to endure.

The story opens in a very singular way. In the first chapter, Frederick Atterbury, the son of a London banker, is on a pedestrian tour in "—shire," and happens one day to break a dog's leg. He apologizes to the owner, Miss Clavering, becomes a visitor to her father's house, and falls in love with her. In the second chapter he is accepted, and there seems nothing left but to marry them off-hand; and, indeed, in the third chapter we do find Atterbury married, but not to the right person. He has taken a rich girl instead—one Miss Ormonde—and Miss Clavering's unhappiness at his desertion introduces us to the waste of misery which stretches to the end of the work. Atterbury himself is not happy; and presently he fails in business, under circumstances which attach some degree of shame to his name. He deserts his wife, who loves him very sincerely, and thenceforward her troubles tinge nearly every incident. She falls into the hands of two sharpers, old acquaintances of her husband, who, under pretence of serving the fugitive, fleece her of all her private property, and leave her to get her living as a governess and a needlewoman. She is obliged to submit to insult and harsh treatment, contracts a bad cough, and falls into a consumption, and in the course of nature ought to die; but the authoress seems to have lacked the courage to inflict this last piece of cruelty on her readers. She leaves them to infer that the poor woman did not survive her woes very long.

Meanwhile, Miss Clavering is living with her uncle, who is a good deal distressed on her account. She has a cousin, Edward Wilton, who is devotedly attached to her; but her love for Atterbury renders his passion hopeless. This is another cheerful element in the story. Then there are numerous persons ruined by Atterbury's failure, and their sorrows are piled upon the gathering heap. As if this were insufficient, we have a poor sempstress whose husband has been wrongfully imprisoned, and who is herself suspected of dishonesty. One day Anne Clavering thinks she will learn to play the piano, and goes for this purpose to a sickly person who has come to live in that part. The sickly person turns out to be Mrs. Atterbury. Anne rejoices in a feminine way over the disgrace and shame of her rival, whom she discovers by an accidental circumstance. Everybody being by this time

nearly distracted with grief, Atterbury comes to light, and tracks his wife to the very house where she is staying with Miss Clavering, worn out in mind and body. He is recognised by Anne; but her pity is aroused for the unfortunate wife, and consequently she forgives him. Here there seems a prospect of matters mending. But they only get worse than before. Atterbury is arrested by his sick wife's bedside; but, by some lucky chance, certain discoveries are made which prove his innocence, and he disappears with his unfortunate wife. Some of the men are killed off quietly behind the scenes. Edward Wilton marries his cousin; and, in short, the authoress tries to get rid of her characters satisfactorily by a *coup de main*. But it was surely a little weak-minded to study their feelings at the very end of the tragedy. It materially disturbs the harmony of the plot.

We have endeavoured to recount these leading incidents in a sober and chastened spirit; and we hope that, if any reader goes from us to the work itself, he will take it up with a gravity befitting the serious business which he is to undertake. We repeat, it is not a fatal objection to a novel that it is of a miserable cast. "Silas Marner" was so, and Mr. Gilfil's love-story was not a happy one. But the exquisite portrayal of character, the beautiful touches of pathos, in the works of George Eliot, are wanting in Miss Drury's book. There is a lack of power in it, a want of connexion, a general appearance of confusion and indecision, owing to the incidents being narrated in a straggling and uncertain way. It is never made clear, for instance, why Atterbury deserted Anne Clavering, how it was that he failed in business, why he ran away without appealing to his lawyer, or how he managed to clear himself in the end. A great deal is everywhere left to the reader's imagination. Unfortunately, he is made to sup sorrows so deeply that his ingenuity is deadened, and he is ill-able to fill in the meagre outlines of the authoress. The story might have been told completely in one volume, for two-thirds of the work consist of conversations so prolix that it requires greater fortitude to attack them than even to face the general wretchedness of the narrative. In every chapter there are the unmistakable evidences of a woman's hand. In this respect "Deep Waters" differs widely from "Jane Eyre" or "Adam Bede." The women talk naturally, but the men are only damaged copies of the women. They are either very effeminate, or, when something like vigour is attempted, they loom out grotesque caricatures—monsters of craft and iniquity. They ill-use the women so much that it is a wonder some of the worms do not turn—but none of them do. They are all models of meekness, patience, and forgiveness. It is quite touching to see how good they are; and it fills one with concern to think that all the evil in the world is caused by one wicked sex. Perhaps all this will recall the old story of the painter who represented the lion overcome by a man. The lion, upon looking at the picture, remarked that if he were to take the brush in hand the man would be in the lion's jaws. Miss Drury, however, ought to know her own sex sufficiently well to do it justice. All that we ask is that, the next time she writes a story, she will remember that monotony of any kind is wearisome, but that a monotony of gloom is intolerable. She need not spare the men; but, if they must be all rogues or fools, let us at least have one cheerful rogue or fool among the number. If we are taken into bad company, let us be amused. It is a change to be placed among Miss Drury's irreproachable women; but her men are unbearable, chiefly because they are so dull. But then the ladies talk beautifully. Who could wish for "nicer" reading than the following?—

"The rapacity of these trades-people is becoming perfectly frightful. After all the good custom I have got for that woman, to persist [who persists?] in saying she can make no difference between me and anybody else—it is positively monstrous! Ah, Mrs. Murray, what a trying thing it is to be

a mother! No one knows what I went through about that poor dear child whom you nursed so kindly. I believe I may safely say, those who watched her did not suffer half as much in mind or body as I did; I never slept, and could not rest by day; indeed, we had no time for rest, moving about as we did from one place to another, engaged all day, and out every evening. And now I have the trial before me of parting with two of my girls, and all this worry and fatigue, to say nothing of the expense, which to me is a very, very great consideration. I really do not know what I shall do."

Those who would like to read some scores of pages of this kind of conversation, varied occasionally by the account of a death, or of a gross injury to a woman, or of some great act of treachery and villainy on the part of a man, will find their tastes exactly provided for in "Deep Waters." J.

## A CORNER OF PALESTINE.

*The Negeb, or South Country.* By the Rev. Edward Wilton, M.A.

THIS is a very remarkable little book. A country clergyman in a secluded parish is struck by the happy thought of exploring a corner of the Holy Land, without ever moving from his study. He collects all the books of travels that he can lay hold of; he puts together all that he can find on the subject, both from his Hebrew Bible and from that never-to-be-despised, but often-forgotten accompaniment of the Hebrew Bible, the Septuagint; and the result is a volume which throws more light on the Sacred History and Geography than has been thrown by hundreds of books of twenty times more pretension, and more light on the Holy Land than has been thrown by nine out of ten travellers who have passed through it.

The corner of Palestine which he has taken for his stay-at-home journey is "the Negeb"—that is, "the south," or, more properly, "the dry country;" including partly the well-known hills of the south-east of Judæa, partly the "Terra Incognita" of the frontier that melts into the desert.

The general merit of the book consists in a careful and accurate comparison of the names and sites in the book of Joshua with the allusions to them in other parts of the Old Testament, and with the notices of modern travellers. The result is a satisfactory proof (if any was wanted) of the historical and geographical accuracy of those portions of the Sacred volume. It may be an exaggerated statement of this result when the author states, at the conclusion, that "no merely human production could endure with impunity this searching investigation" to which the Bible is now being subjected in these details. A moment's reflection on the geographical fidelity of Thucydides will check such a hyperbole. But it is a legitimate cause of pleasure and thankfulness to find that the Sacred Records are characterized by a sobriety of tone, and a simple faithfulness of description, quite unlike the usual style of Oriental historians, and fully worthy of the high moral and spiritual character which is the true proof of their Divine excellence and inspiration.

If we might select any special topics for commendation, they would be the elaborate illustration of the *aphikim*, or "forces" (to use a Westmoreland word), of the streams in the rocky glens leading down to the Dead Sea (p. 24-35); the examination of the natural history of the Negeb—especially in respect to the *lions* (p. 47-60); the ingenious explanation of the various readings of the Hebrew text and the Septuagint *Chesil* and *Bethel*, Josh. xv. 30, as of a heathen and an Israelite sanctuary (p. 182-183); the explanation of the temple of Baal Zebub (the God of Flies) at Ekron, by the remarkable testimony of travellers to the pest of flies in Philistia (p. 151-153). These and many other like remarks will furnish new light and new materials even to the indefatigable researches and fertile resources of Mr. Grove, whose geographical articles in the "Biblical Dictionary" (we may observe by the way) are amongst the few means of modern informa-



tion which have escaped Mr. Wilton's attention. For general readers, perhaps the most interesting section of the book is that in which the author draws out the fact that Amos was pre-eminently "the Prophet of the Negeb." Every district of Palestine had its own peculiar prophet—Ephraim its Samuel, Gilead its Elija, Samaria its Hosea, Jerusalem its Isaiah; and it is pleasant to be reminded that even the dry, rocky, remote South country had its Amos.

There are some arguments in which Mr. Wilton does not carry us along with him: as, in his attempt to overthrow the long traditional sanctity of Jebel Harûm as the Mount Hor of Aaron's death (p. 127-134), and to identify "the land of Moriah," in Gen. xxii., with the hill of the Temple (p. 142-148). But these arguments are conducted with temper and courtesy, very unlike that of many modern controversialists, which, if it does not persuade, at least leaves no bitter feeling behind.

We also observe with pleasure, in conclusion, that, whilst the whole book is filled with a profound reverence for the Bible, there is no attempt to distort facts into accordance with preconceived views. He is fully aware that there are passages in the Book of Joshua which prove "the author to have lived at a period long subsequent to the territorial division by Joshua" (p. 114); yet he does not attempt either to explain away the fact, or to argue that the cause of Christianity will suffer because the Book of Joshua is not written by Joshua himself.

We commend the book sincerely to all students of Sacred History and Geography.

#### SLIPSHOD AND THE QUEEN'S ENGLISH.

*A Plea for the Queen's English.* By the Dean of Canterbury. (In "Good Words" for March, 1863.)

*A Defence of the Queen's English,* by G. Washington Moon, F.R.S.L. In reply to "A Plea for the Queen's English," by the Dean of Canterbury. (Hatchard & Co.)

IN these two publications we have an interesting little controversy, with a good deal of pepper in it.

Dean Alford, having noted—as most of us have noted—the great tendency to slipshod and to incorrectness of expression and syntax in our current English literature, took the trouble of writing his paper on the subject for the widely-circulated periodical in which it appeared. The paper is a lively and scholarly little remonstrance, well worth reading. The Dean is not content with general warnings, but gives many instances of the particular faults that jar on him and that he wishes to see amended. Some of these are faults of spelling—such as the abominable Americanisms, *honor, favor, Savior, for honour, favour, Saviour*; and the misspelling *Pharoah* for *Pharaoh*, of which he says the *Times* was guilty in a leading article. In the same class he includes the horrid misuse of *lay* for *lie*, as in the phrase "The house *lays* in a good situation." This, however, is not a misspelling; it is the use of a transitive verb for the cognate intransitive. Eton men, the Dean tells us, are especially liable to this mistake. After enumerating such common faults of spelling, the Dean passes to those of pronunciation; and here, of course, the misuse of the poor letter *H* is largely dwelt on. He regrets that *ospital* and *erb* still linger in quarters where there is no lack of *H*-power; and he thanks Dickens for having, in his Uriah Heep, made *umble* odious. We wish he had given us his opinion on such phrases as *An historian, An university*, which seem to us an unworthy concession, on the part of people who *can* wield the *H*, to those who cannot. We wish also that he had put in a remonstrance on the misuse of the poor letter *R*. There is not a nobler letter in the alphabet than *R*, if it be properly managed; and a nation that does not retain its *R*-power is fast tending to degeneracy. Yet how many Englishmen that are all right in the use of *H* have not an *R* in them, except precisely

where they ought not to have it! "Do you like *raw ram*?" said a young man at an evening party, hinting at the quality of the sandwiches which he was offering to a lady at the supper-table; and it was a while before the lady redistributed the utterance into *raw'r'am*, and so got at the *raw ham* of which the youth was speaking. In this intense case there is the compound fault of the *R* and the *H*; but not a few who may laugh at it cannot say "The sofa is *hard*" without taking a good deal of *R* out of the *hard* and giving it as a fringe to the *sofa(r)*. The mispronunciation of Scripture proper names by half-educated preachers next comes in for a share of the Dean's satire. He would have preachers to be careful in their quantities. Had he chosen, he could, doubtless, have given instances of the analogous fault of wrong emphasis in reading Scripture. A trite instance is the famous "Saddle me the ass; and they saddled *him*." But we have heard of another, still better. A clergyman, reading verses 24 and 25 of 1 Samuel xxviii., which describe how Saul, who had been abstaining from food in the depth of his grief, was at last persuaded to eat, read them thus:—"And the woman had a fat calf in the house; and she hasted, and killed it, and took flour, and kneaded it, and did bake unleavened bread thereof: And she brought it before Saul, and before his servants; and they *did* eat." It is not clergymen, but a different class of offenders—and chiefly the printers—that come under Dean Alford's lash for the kind of faults he next speaks of. In some cases, he thinks, the absence of points is to be complained of; but, generally, both with printers and with writers, he thinks there is reckless overpointing. "I have some satisfaction in reflecting," he says, "that, in the course of editing the Greek text of the New Testament I believe I have destroyed more than a thousand commas, which prevented the text being properly understood." We believe that other writers—Mr. Kingsley for one—are at present equally ruthless in exterminating what they consider useless commas.

The Dean's notes of common mistakes in spelling, pronunciation, and pointing come in the middle of that denunciation of the vice of the slipshod which is the main business of his paper. The two forms of the slipshod on which he is most severe are—first, the use of what may be called the highly Latin vocabulary of the penny-a-liners for our simple Saxon-English; and, secondly, lax and careless syntax. The following extract will show the drift of his observations under the former head:—

These writers never allow us to *go* anywhere; we always *proceed*. A man was going home, is set down "an individual was proceeding to his residence." We never *eat*, but always *partake*, even though we happen to eat up the whole of the thing mentioned. In court, counsel asks a witness, "Did you have anything to eat there?" "Yes." "What was it?" "A bun." Now go to the report in the paper, and you'll be sure to find that "witness confessed to having partaken of a bun," as if some one else shared it with him. We never hear of a *place*; it is always a *locality*. Nothing is ever *placed*, but always *located*. "Most of the people of the place" would be a terrible vulgarism to these gentlemen; it must be "the majority of the residents in the locality." Then no one lives in *rooms*, but always in "*apartments*." "*Good lodgings*" would be far too meagre; so we have "*eligible apartments*." No man ever *shows* any feeling, but always "*evinces*" it. This "*evinces*," by the way, is one of the most odious words in all this catalogue of vulgarities, for such they really are. Everybody "*evinces*" everything. No one *asks*, but "*evinces a desire*." No one is hurt, but "*evinces a sense of suffering*." No one thanks another, but "*evinces gratitude*." I remember, when the French band of the "Guides" were in this country, reading in the *Illustrated News*, that as they *proceeded*, of course, along the streets of the *metropolis* (we never read of London in polite journals), they were *vehemently* (everybody does everything vehemently) cheered by the assembled *populace* (that is the genteel name for the people). And what do you suppose the Frenchmen did in return? Of course, something very different from

what Englishmen would have done under similar circumstances. But did they toss up their caps, and cry, *Vive l'Angleterre*? The *Illustrated News* did not condescend to enter into such details; all it told us was that they "*evinced a reciprocity*!" Again, we never *begin* anything in the newspapers now, but always *commence*. I read lately in a Taunton paper, that a horse "*commenced kicking*." And the printers seem to think it quite wrong to violate this rule. Repeatedly, in drawing up handbills for charity sermons, I have written, as I always do, "Divine service will *begin* at so and so;" but almost always it has been altered to "*commence*;" and once I remember the bill being sent back after proof with "a *query, commence*?" written against the word.

The Dean's examples of common faults in syntax are not so numerous as they might be. The *Morning Chronicle*, he tells us, had this sentence in its description of Lord Macaulay's funeral, "When placed upon the ropes over the grave, and while being gradually lowered into the earth, the organ again pealed forth." Nay, the *Times* itself sometimes thunders in slipshod:—

In a leading article of the *Times*, not long since, was this beautiful piece of slipshod English:—"The atrocities of the middle passage, which called into action the Wilberforces and Clarksons of the last generation, were not so fully proved, and were certainly not more harrowing in their circumstances than are the iniquities perpetrated upon the wretched Chinese."

We wish the Dean's space had permitted him to give more examples of the lax or bad syntax we see in current literature. Especially he might have protested against the expression "*different to*," which is creeping into use, as in the phrase "This is very different to what I expected;" and against the carelessness of even the best writers in repeating a "*that*" after a conditional clause, as in this sentence, "He was of opinion *that*, if the report which had reached him was correct, and if, on the other hand, there were no good news from the other camp, *that* it would be necessary to give way." But the forms of slipshod in syntax are many.

The Dean, we think, deserves thanks for his essay. We do not agree with him in all his rules; we think him too fastidious in some cases, too sharp in others, and, in some, really wrong. In that matter of the Saxon and Latin elements of our language, his theory, so far as he indicates it, seems to us to be insufficient, although, in relation to the particular instances cited, his practical advice is good. This whole question of Saxon words *v.* Latin words requires, we believe, to be overhauled in a philosophical manner; nor are we sure that the ordinary historical statements in connexion with the question are at all accurate. The Dean's principles of punctuation also seem to us questionable; and, at all events, his practice does not seem to us perfect. All this, however, does not detract from the value of his paper; for which, we repeat, he deserves thanks.

But all persons, it seems, are not of our opinion; and the Dean's excellent and useful little essay has brought trouble upon him. It is not that, in attacking the numerous and powerful tribe of the slipshods, he has provoked *their* anger. They are too busy in producing slipshod to have time to read the Dean's lecture, and too good-natured, if they did read it, to mind it much. Nor is it the *Morning Chronicle* or the *Times* that is down upon the Dean for daring to tip his reed with instances of slipshod found so near the editorial throne. It is Mr. Washington Moon that Dean Alford's paper has brought out as a combatant. This gentleman, be it understood, approves of the Dean's purpose. He, too, is an enemy to slipshod. Nay, he thinks that many of the examples of slipshod, bad grammar, &c., which the Dean has cited have been properly selected. The line of argument which he takes is not that the Dean's precepts are wrong (though he objects to some of them), but that, by his own practice as a writer, he mars the effect of his precepts. In other words, Mr. Moon accuses Dean Alford of being one of the slipshods himself; he takes him from the witness-box and puts him into the dock. He



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has had a private correspondence, it seems, with the Dean on the subject; but, not having obtained satisfaction in that way, he appeals to the public in his pamphlet.

Through about twenty-seven pages Mr. Moon pursues the Dean, holding up bits of the Dean's essay which he has torn from the context, and exclaiming, as it were, as he holds up each bit, "You critic of others, what sort of English do you call this, which I take from your own essay?" The following is a sample of his persecution of the Dean:—

Continuing my review of your essay, I notice that it is said of a traveller on the Queen's highway, "He bowls along it with ease in a vehicle which a few centuries ago would have been broken to pieces in a deep rut, or come to grief in a bottomless swamp." There being here no words immediately before "come," to indicate in what tense that verb is, I have to refer back to find the tense, and am obliged to read the sentence thus, "*would have been* broken to pieces in a deep rut, or (*would have been*) come to grief in a bottomless swamp;" for a part of a complex tense means nothing without the rest of the tense; therefore, the rest of the tense ought always to be found in the sentence. Nor is it allowable, as in this instance, to take *part* of the tense of a passive verb to eke out the meaning of an active verb given without any tense whatever.

Further on I find you speaking of "that fertile source of mistakes among our clergy, the mispronunciation of Scripture proper names." It is not the "mispronunciation of Scripture proper names" which is the source of mistakes; the mispronunciation of Scripture proper names constitutes the mistakes themselves of which you are speaking. And a thing cannot at the same time be a source, and that which flows from it. It appears that what you intended to speak of was "that fertile source of mistakes among our clergy, Scripture proper names, the mispronunciation of which is quite inexcusable."

Towards the end of your essay you say, "Entail is another poor injured verb. Nothing ever leads to anything as a consequence, or brings it about, but it always entails it. This smells strong of the lawyer's clerk." It was a very proper expression which Horace made use of when, speaking of over-laboured compositions, he said that they smelt of the lamp. But it is scarcely a fit expression which you employ, when, speaking of a certain word, you say, this smells strong of the lawyer's clerk. Lawyers or their clerks may be odious to you, but that does not give you the right to use an expression which implies that they are odorous.

The management of the pronouns so as to prevent ambiguity is, as everybody knows, one of the chief difficulties of writers. Lord Macaulay met it by having as little dealing with the pronouns as possible, and in every possible case having his interviews with the principals—the nouns. Mr. Moon takes Dean Alford to task for being unusually slipshod in this dreadful particular.

A little attention to this matter would have saved you from publishing such a sentence as the following:—"One of them is 'covetous' and its substantive 'covetousness.' I hope some who read these lines will be induced to leave off pronouncing them 'covetious' and 'covetousness.' I can assure them that when they do thus call them, one at least of their hearers has his appreciation of their teaching disturbed." You have so confusedly used your pronouns in the above sentence, that it may be construed in a dozen different ways. In other sentences your pronouns are so isolated that there are actually no nouns to which they apply. For example, on page 192, "That nation." You have not spoken of any nation whatever. You have spoken of "the national mind," "the national speech," and "national simplicity," things pertaining to a nation, but have not spoken of a nation itself. So also on page 195, "a journal published by these people." By what people? Where is the noun to which this relative pronoun refers? In your head it may have been, but it certainly is not in your essay. Then again, on page 196, "I have known cases where it has been thoroughly eradicated." When I hear a man get to his *its*, says William Cobbett, "I tremble for him." Now just read backwards with me, and let us see how many singular neuter nouns intervene before we come to the one to which your pronoun "*it*" belongs. "A tippie," "a storm," "the charitable explanation," "the well-known infirmity," "the way,"

"ale," "an apology," "the consternation," "their appearance," "dinner," "the house," "the following incident," "his *ed*," "a neighbouring table," "a South-Eastern train," "a Great Western," "a refreshment-room," "the atmosphere," "the hair," "the air," "the cholera," "his opinion," "this vulgarism," "energy," "self-respect," "perception," "intelligence," "habit." Here we have it at last. Only twenty-eight nouns intervening between the pronoun "*it*" and the noun "*habit*" to which it refers! I could give additional examples from your essay, but surely this is enough to show that the schoolmaster is needed by other people besides the directors of the Great Western and South-Eastern railways.

You see, reader, what one gets by coming forward as a reformer. "Who slays fat oxen should himself be lean" seems to be Mr. Moon's maxim. We cannot say that he has not sometimes hit the Dean fairly. But he does not make a stronger case than could be made against almost any other of our most scholarly living writers. The best of us may be torn in pieces. I am a slipshod; thou art a slipshod; he is a slipshod; we are slipshods; ye are slipshods; they are slipshods. We are all slipshods; only some are a great deal slipshoder than others. Let us by all means reduce slipshod to a *minimum*; but let us have a little life and liberty. Life is not worth having if it is to be spent in a perpetual terror of accusations of being slipshod—if, after you have written anything, some one is always to dangle after you, holding up the slipshod he has found in your performance, especially when (as may so often be the case) you and he are not agreed as to what slipshod is. Does Mr. Moon think that he would escape? If so, he is mistaken. That his criticism cannot be compared to the Dean's essay in the more important intellectual respects, he would probably himself admit. But, even in the *minutiae*, of which he makes so much, we would back the Dean against him. What does Mr. Moon mean by speaking of "Kame's 'Elements of Criticism.'?" Does he not know that the man's name, or rather title, was Kames, and that the possessive of Kames is Kames's? Then, does Mr. Moon call this correct pointing, "The subject of your essay naturally courted attention to the language you had employed; and as when I privately wrote to you respecting it, you justified your use of the expressions to which I had referred, I am desirous of knowing whether" &c.? The Dean himself would probably have pointed in the same manner; but to us the passage is a specimen of ineffective pointing, arising from the fact that we are still in the dregs of the old phonetic system, and have not generally got into the strict logical system. Mr. Moon, in his notions of style, seems still to swear by such old authorities as Kames, Campbell, and Hugh Blair; and, though he brings forward one or two really sensible rules from these old worthies—especially from Campbell—one has, consequently, an impression that his philosophy of style is radically feeble. Even the Dean's philosophy of style does not strike us as wide enough or deep enough. After we have had a Coleridge and a De Quincey among our writers on Rhetoric, are we to go back to that acute eighteenth-century Aberdonian, Campbell, or to that vain, though sensible, old woman, Hugh Blair? Accuracy and respect for good rule and precedent are right; but we of this generation have surely as much pith and inventiveness in us as there was in our forefathers, and we must have the liberty of a little elasticity in the Queen's English.

## GEOGRAPHICAL BOTANY.

*North Yorkshire; Studies of its Botany, Geology, Climate, and Physical Geography.* By John Gilbert Baker. With Four Maps. (Longmans.)  
*Die Culturpflanzen Norwegens* beobachtet von Dr. Schübeler. (Christiania: Brogger und Christie.)

WE presume a time will come when a man of science, being furnished with a geographical, geological, and climatological description of any given country, will at once be able to state with unerring accuracy what

animal and vegetable forms are associated with the conditions submitted to, and when, *vice versa*, on looking over a collection of botanical and zoological specimens he will be in a position to tell exactly the geographical position, geological features, and climatic peculiarities of the district in which they were gathered. Such we take to be one of the ends and aims—at present only imperfectly attained—of all the minute observations now carried on in so many parts of the world for the purpose of placing physical geography on its proper footing and reducing it to practical results. But, before that can be accomplished, an endless series of minute investigations must be instituted, and the subject must be looked at from every point of view. Loose remarks cannot forward the inquiry. All intended to advance it a single stage must bear the stamp of patient research and scrupulous exactness. As contributions of this kind we welcome the two unpretending publications at the head of our notice—the one written in the capital of Norway, the other in a small market-town of our own island.

The laws which restrict the distribution of organized beings to certain circumscribed limits are amongst the most interesting and complex that man has ever attempted to trace out. Their principal operations are not the less powerful because unseen. Beings like man, gifted with the power of locomotion, may, it is true, rove freely over the surface of the globe; but it is only certain species (varieties, or races, if you will) who are permitted to gain a permanent footing between certain degrees of latitude. The white man may emigrate to the tropics, become what is called acclimatized, and try to gather a family around him. But where do we find flourishing white communities, in any part of the equinoctial regions, whose members are not recent immigrants or their immediate offspring? And to what part of the temperate zone can we point for a colony of negroes more than one or two generations old? An ever-acting law prevents their establishing themselves beyond the limits assigned to them in our present system of creation. A number of colonists have to pay the penalty of their trespass with their lives at the very threshold of the country for which their constitution unfits them. Those less unfortunate vegetate, but do not flourish. The women are specially and early afflicted; sterility becomes the rule rather than the exception; and, if no fresh blood be added, no trace remains of the intruders after two or three generations. It is the same with animals and plants. They cannot go beyond their tether; and thoughtful men now incline to the opinion that, notwithstanding our Acclimatization Societies, acclimatization is a mere hollow theory. Our domesticated animals can no more be cited as successful proofs of acclimatization than cosmopolitan weeds. Their constitution was adapted to a variety of climates, as that of others to a uniformity of climatic conditions. Man can probably do nothing towards extending the range of any species beyond the limits for which its constitution qualifies it. Indeed, we have already ascertained in many instances the exact latitude and altitude beyond which no extension can take place. We know to a nicety the very line below which the grape-vine ripens, and beyond which the "grapes are sour." But we require more observations; and Mr. Baker has been at infinite pains to ascertain the range of plants in North Yorkshire. Even the general reader will be able to appreciate the exactness of Mr. Baker's labours from a few statements respecting the elevations above the sea at which particular crops can be raised with advantage, and of the plants grown most successfully in the more elevated gardens. The highest field of grain known to the author was a little under 300 yards of elevation. Above that level corn so rarely succeeds as not to be worth growing. Wheat is very little cultivated at above 200 yards. Oats are seen on the Frambleton plateau at 250 yards, and produce moderate crops, as is the case



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with barley; but both of them do not invariably succeed in that altitude. The highest hawthorn hedges are comparatively rare above 200 or 250 yards, and the highest of these fences was noticed at 350 yards. In the same elevation the author noticed the highest garden where apples, cherries, gooseberries, currants, and strawberries are grown, also carrots, turnips, beans, peas, potatoes, cabbage, cauliflower, and broccoli. Even at this elevation the apple and cherry-trees did not fruit freely; and, in a small patch of enclosed ground at an elevation of 533 yards, the attempted cultivation of potatoes, rhubarb, cabbages, turnips, and other vegetables does not seem to have been sufficiently remunerative to encourage a continuation.

The little work of Dr. Schübeler contains a mass of interesting observations on the plants cultivated in Norway—that north-western side of the great Scandinavian peninsula which, thanks to the influence of the Gulf Stream, enjoys, even in latitude 70—the same parallel of latitude under which the barren and ice-bound regions of Victoria Land and Disco Island are situated—a climate sufficiently favourable for both agricultural and horticultural operations. Oats can be grown in lat. 69° 3', and barley even as far north as 70°. The length of the days, or rather the almost entire absence of night in those high latitudes, co-operates with the effect of the Gulf Stream in completing the cycles of vegetable life. Barley was found to grow 2½ inches in the twenty-four hours for several consecutive days. Rye, corn and plants ripen in Norway under a much lower temperature and in a much shorter time than in countries farther south. Still stranger, seeds introduced from southern countries require at first a longer time to come to maturity than those of the same kind which are at home in Norway; but after two or three years they lose this peculiarity. *Vice versa*, Norwegian seeds imported into southern latitudes will for several years retain their "early habits."

Mr. Baker's work is divided into three parts, embracing respectively (1) the geology, climatology, and lithology, (2) the topography and physical geography, and (3) the botany of North Yorkshire. The latter part may be regarded as a complete local flora, enumerating 1155 flowering plants and ferns. The author is a disciple of Mr. Hewett Watson, and has followed the teachings of that eminent botanical geographer with singular success. Mr. Baker is already favourably known by his pamphlet on the "Geognostic Relations of the Flowering Plants and Ferns of Great Britain," by his "Supplement to Baines's Flora of Yorkshire," and his numerous smaller contributions on critical plants of our islands; and the present publication will extend his reputation. He is one of those who most ably seconded Babington in extricating our local botanists from the isolation in which they had placed themselves by ignoring what progress their favourite studies had made abroad, and vindicated the unity and catholicity of science. That, as a resident at a small market-town in Yorkshire, he should have been able to do this may be regarded as one of the practical results of the present system of intercommunication; that he has done it will be remembered to his credit.

#### CAMPIN AND RANKINE ON ENGINEERING.

*A Practical Treatise on Mechanical Engineering: Comprising Metallurgy, Moulding, Casting, Forging Tools, Workshop-Machinery, Mechanical Manipulation, Manufacture of the Steam-Engine, &c., &c.* Illustrated with Twenty-eight Plates of Boilers, Steam-Engines, Workshop-Machinery, &c., &c., Ninety-one Wood-Engravings, with an Appendix on the Analysis of Iron and Iron Ores. By Francis Campin, C.E. 8vo. (Atchley.)

*A Manual of Civil Engineering.* With Numerous Diagrams. By William John Macquorn Rankine. Second Edition, Revised. 8vo. (Griffin.)

THE greatest mechanical development the world has ever seen unfortunately yet fails to attract among the general public that interest and desire for information which it is in every respect fitted to create, and which a cultivated literary intellect could, with sufficient study, abundantly

gratify. Whole nations of people are yearly hurried through space with the swiftness of the hurricane, or cleave the waves of ocean, regardless alike of storm and tide, and yet feel only the most languid and *dilettante* interest in what we may call the natural history of the mighty agency by which these really astounding results have been achieved.

Few but professional engineers know anything about the steam-engine. People have vague ideas about Watt and Stephenson (whose lives, indeed, have been tolerably well written) as the inventors respectively of the stationary and locomotive engines; it is, however, the humility of their origin, and the vast wealth they obtained by their inventions, which attract the notice of the world at large, not the wonderful beauty and grandeur of the machines themselves. And yet some feeling and appreciation of that grandeur does exist among mankind. Witness last summer those crowds which perpetually haunted the Western Annex of the Exhibition, and more especially the mighty screw-engines of Penn, Maudsley, and Humphreys. The fact is, the literature of engineering, with the exception of strictly professional works, is extremely poor. No readable book on the steam-engine has been published since Lardner's Manual; which, antiquated and jejune as it is, after going through many editions, still maintains its place as a popular exposition. Undoubtedly, it has great excellences: clearness and intelligibility distinguish every part of it; but it gives no idea of modern improvements in the steam-engine—still less does it describe the modern workshop, the tools, and the methods by means of which comes into being this triumph of the genius and energy of man.

Some sense of this want has apparently given rise to the publication of Campin's "Practical Treatise on Mechanical Engineering." The author says in his preface that his work is intended to "fill up a chasm in the literature of mechanical engineering," existing between "elementary works, describing the general principles and forms of steam-engines," and "complete treatises including detailed descriptions, scientific disquisitions and rules for calculating the proportions of various machines." If, indeed, we were to judge this work, from the word "Practical" upon the title-page, as intended specially for professional men, it must be said that none among the initiated, except "pupils" recently admitted into a factory, are likely to find much novelty in it. If, on the other hand, we look at the book as intended rather for the outside public and for amateurs, it is by no means destitute of merit.

The descriptions of furnaces used in metallurgy are clear and simple, and, though short, contain a vast deal of information, and are well calculated to prepare the mind of an inquirer for a more complete and exhaustive investigation of the subject. In the next chapter, forging—a highly, nay, vitally important part of the science of constructing steam-engines—has been treated far too briefly. After a short, though tolerably clear description of the steam-hammer, we are hurried through rolling of bars, ordinary smiths' work, &c., to the monster Mersey gun. Now these immense forgings form the most interesting and important problem of the present day. Upon perfection in forging depends the invulnerability of the new iron-clad men-of-war. How uncertain is the knowledge of even the most scientific engineers upon this subject the newspapers daily tell us; and a consciousness of the accretion of enormous bills, arising out of Shoeburyness experiments, does not allow us to forget it. Not only the armour-plates, but even the great crank-axes of the new men-of-war, have lately illustrated the extreme difficulty of obtaining a perfect weld in a very large forging. However, Mr. Campin dismisses the matter in two or three pages; though, at the same time, his account of the formation of the Mersey gun is not uninteresting. Next, we have a chapter on moulding and casting, of the same unhappy brevity as the last. "Patterns," he it observed, are wooden models, made with the utmost neatness and accuracy by a class of specially-trained artisans, who work from drawings prepared in what is called the drawing-office—a department of all engineering factories. In "reading" these drawings and making the wooden patterns from them, no small amount of intellectual power is required in addition to mechanical skill; nor can any engine be made without the use of patterns of singular complexity. To give anything like a decent account of this branch of the art would have required much more space than Mr. Campin has devoted to it. Much less has he attempted to show how the methods of modern and descriptive geometry might be applied to amplify and improve the existing

methods. It must, however, in justice to him, be mentioned that Lardner makes no attempt at all to explain these processes. The account of the various cutting tools used by the engineer is given in a tolerably complete manner; that of workshop machinery labours under the defect above noticed, of too great brevity. It must indeed be acknowledged that the task of describing intelligibly the anatomy and action of the various machines used in the workshop seems to transcend the power of human perspicuity. Mr. Campin's attempt is not devoid of merit; but must be perfectly unintelligible to those who are not already thoroughly conversant with the subject. The chapter on manipulation is good and clear, but short. This is followed by a dissertation upon the physical basis of the steam-engine. Of this we will only say, that the theory given of the radiation and conduction of heat does not seem to be perfectly satisfactory; that the rest of the chapter, especially what relates to expansion, is ingenious and interesting; and that, on the whole, these earlier chapters, to a certain extent, really do supply a want by unveiling, though in a somewhat imperfect manner, the mysteries of the engine-factory. They are so far an advance upon Lardner, who is content with describing the steam-engine when complete and ready for work.

We are next ushered into rational mechanics, beginning with the principle of the lever. It is difficult to criticise this part of the work satisfactorily; we may, however, observe that it would be far better if practical men, when writing upon the steam-engine, would always refer to some approved treatise on mechanics for their proofs of first principles, contenting themselves with deducing the particular formulæ they require.

After all, however, the most important part of the book is that which treats of the details of steam-engines. This portion has been tolerably well executed: its chief excellency being that the author takes care to point out the treatment each separate part receives at the hands of the engineer, in order to fit it for its place in the complete machine. The descriptions of the various forms of slide-valves and adjacent steam-passages are not always as clear as they might be; nor are the latest and most approved forms described. The latter fault runs all through the book: we have nothing but old forms, sometimes fast falling into disuse; and even of these only one or two are described. The oscillator certainly remains the most elegant and admired of paddle-engines; but we have no description at all of the other forms of direct acting engines which still hold their ground. So of the screw-engine. Here we have but a single form, and that not the most approved, given us as the general type of the modern screw-propeller engine. No description is given of the trunk-engine of Penn, or the double-rod engine of Maudsley, Ravenhill, and others; nor is any attempt made to explain what are the qualities which make one form of screw-engine eligible for purposes of commerce, while an entirely different construction will be required for an engine intended for a man-of-war. No mention has been made of the engines of the new men-of-war, the "Warrior" and the "Black Prince," which, together with those of the "Achilles," "Northumberland," "Minotaur," and "Agincourt," now in process of construction, form the most splendid evidence of the progress of mechanical engineering in England. A chapter on pumping-engines deserves mention as being about the most carefully written part of the book, and very well worth reading.

To sum up: Had Mr. Campin really attained the aim he proposed to himself, he would have made a valuable addition to the literature of engineering. Imperfect as is often the execution of his book, there is much in it which shows that he could have written a better work, if he had given more time and more consideration to so arduous an undertaking. We may add that the book is extremely pleasant to read—ininitely more so, to our mind, than the everlasting modern novel with its self-absorbed mock heroes.

We now turn to a book of a very different stamp. The rapidity with which the first edition of Professor Rankine's "Manual of Civil Engineering" has been sold off testifies abundantly to the estimation in which it is held by the profession. This is not in any sense a popular exposition of the subject it treats of. It is a very complete reduction of the methods employed in the construction of railways, bridges, docks, harbours, &c., to the principles of the exact sciences, combined with an immense collection of engineering facts and practical methods—which latter characteristic will make the book invaluable to that large body of professional men who are



not intimately acquainted with the higher branches of mathematics. To the mathematical engineer or student of engineering the book is a perfect treasure.

Part I., "On Surveying," the practical methods being clearly and minutely described, starts us in a course of mathematics with plane and spherical trigonometry. This engineering geodesy (extremely good practice for Cambridge men who wish really to understand their trigonometry) takes up about one-fifth of the entire work, and seems to be very completely done, and that with great condensation.

Part II., "On Materials and Structures," begins with establishing the parallelogram of forces, with its various cognate propositions, the theory of couples, and the methods of finding the centre of gravity—being the leading propositions of analytical statics; then follow the elementary principles of hydrostatics. This section is by far the longest and most important of the three into which the work is divided, and contains a complete treatise on analytical mechanics from an engineering point of view. The processes of analytical geometry, as well as those of the differential and integral calculus, are freely employed, without unnecessary pedantry or parade of learning. Here, also, will be found every species of practical information upon earthwork, foundations, brick-work, natural stones, their structure and chemical constituents, cements, stability of arches, buttresses, and retaining walls. Then comes an account of the different woods used in engineering, their seasonings and durability, and afterwards a description of the more usual timber combinations employed by engineers in the construction of wooden bridges, roofs, lattice-girders, and the like—interspersed, where necessary, with the proper analytical investigations. A dissertation upon metallic structures closes the section. Iron and steel, and their principal properties, are very fully treated of, and the various forms of wrought and cast-iron beams, suspension bridges, tubular bridges, iron tubular foundations, now much used.

In Part III., "Of Combined Structures," Chapter I. treats of lines of land-carriage or roads and railways. Of course, the principal part of this chapter is devoted to railways; and the elaborate way in which all the elements which go to make up a railway have been described in the preceding part allows this very extensive subject to be treated satisfactorily, within the compass of fewer pages than would have been expected *a priori*. The collection, conveyance, and distribution of water form the subject of the following chapter; which includes canals and water-works for the supply of towns and the construction of their attendant reservoirs, locks, aqueducts, mains and pipes, and other subsidiary matters. The concluding chapter on tidal and coast-works, after a short dissertation on the theory of waves, contains a brief account of sea-walls, piers, breakwaters, basins, docks, and lighthouses.

In short, Professor Rankine's work may be called a complete storehouse of information for the practical scientific engineer, and certainly a most valuable addition to the permanent literature of engineering science.

## NOTICES.

*Essays on the Pursuits of Women; also, a Paper on Female Education.* By Frances Power Cobbe. (Emily Faithfull. Pp. 239.)—For power of thought, for philosophic and general culture, for sagacity and humour, as well as for courage and decided purpose, Miss Frances Power Cobbe, whose "Essay on Intuitive Morals" has been for some time before the public, and who is now editing the works of Theodore Parker, is beginning to be recognised as one of the first of our female British prose-writers. She is well-known within a tolerably wide circle already, and she is sure to be known still more widely. The present volume is a republication, under a general title, of papers that have appeared singly in periodicals. The titles of the papers separately are—"Social Science Congresses and Women's Part in them;" "Celibacy v. Marriage;" "What shall we do with our Old Maids?" "Female Charity: Lay and Domestic;" "Women in Italy in 1862;" "Workhouse Sketches;" and "The Education of Women." There is, as may be inferred from these titles, and from the fact that the volume appears from the press of Miss Emily Faithfull, a general connexion of sentiment and purpose between these essays and that form of the so-called cause of Female Emancipation which urges the extension of the employment of women, and especially of unmarried women, in different spheres

of social labours, and the abolition of those restrictions, legal or other, which at present prevent this extension. But any one who may take up the volume with the expectation of finding in it the kind of matter that will prolong the common jest of the clubs about the Woman's Rights movement will lose his pains. He will find himself in the presence of a person of wit, sense, literary ability, and rich information—quite capable of turning the tables upon him and his jest, if need were—and yet, in the best sense of the word, thoroughly feminine. "That popular ogress, the strong-minded female," as she is called in one of the papers, finds no quarter in Miss Cobbe's pages. She pleads in so peculiar and persuasive a manner for an enlargement of woman's place in society, and illustrates so earnestly the ways in which many women may, without trenching on the supremacy of domestic duties where such exist, find occupation for themselves and do good service, that, even where there may remain difference from her views, she must command liking and respect. There is much of miscellaneous excellence in the volume in the way of description and anecdote, apart from the argument that runs through it.

*The Philosophy of Necessity; or, Natural Law as Applicable to Moral, Mental, and Social Science.* By Charles Bray. Second Edition, Revised. (Longman & Co. Pp. 446.)—THIS is a reproduction of the Necessitarian doctrine as opposed to that of Free Will, in the language of the modern Social Science, and with applications to Ethics, Politics, &c. "The freedom of will and of action with which we suppose ourselves to be endowed is," Mr. Bray holds, "a delusion;" all our actions, all our volitions, are the inevitable result of causes, as necessarily bringing about these mental and moral effects as physical causes bring about physical phenomena. Asserting this in language as strong as that of Jonathan Edwards, Mr. Bray goes on, with this doctrine as his lamp, into regions which Jonathan Edwards never explored, and makes deductions from it which that American metaphysician never thought of. Our notions as to Responsibility, Punishment, Sin, and Evil, &c., are, he thinks, wrong; but, besides developing these views, he goes into dissertations on Psychology, Phrenology, Political Economy, &c., generally carrying his principle with him, but often discoursing independently on matters for their own sake. The book is written in a rather lumbering style; and much of it consists of undigested extracts from Mr. J. S. Mill, Carlyle, Mr. Buckle, Mr. Herbert Spencer, and other thinkers, living or recent; but the author is evidently a serious and thoughtful man, and the volume is worthy of examination for the variety of its queries and suggestions.

*An Atlas of Modern Geography.* By Samuel Butler, D.D., late Lord Bishop of Lichfield, and formerly Head-master of Shrewsbury School. A New Edition, with Additional Maps and Corrections from the Government Surveys and the most recent sources of information. Edited by the Author's Son. (Longman & Co.)—THE aim, in this new edition of a long-established and celebrated School Atlas, has been to bring it up to the latest level of geographical science. While the price is lowered from twelve shillings to half-a-guinea, the number of maps is increased from thirty to thirty-three. The new maps added are—one of Modern Palestine; one of Canada and the adjacent British provinces of North America; and one of New Zealand. The maps of Switzerland and Iceland have been wholly redrawn; the map of Africa has been corrected by the discoveries of Livingstone, Burton, Speke, Barth, and others; and in the maps of America and Australasia there are modifications and extensions to suit the changes that have taken place down to the present time. France, Italy, and Austria have also been revised. A new and very large index of names—sixty pages of small print, of four columns each page—is appended. The editor is the late Bishop's son, the Rev. Thomas Butler, F.R.G.S., Rector of Langar.

THE stream of publications evoked by the Colenso controversy still flows on. One of the most noteworthy of such recent publications is *The Pentateuch and its Relation to the Jewish and Christian Dispensations.* By Andrews Norton, late Professor of Sacred History, Harvard University, Mass.; Edited by John James Tayler, B.A., member of the Historico-Theological Society of Leipsic, and Principal of Manchester New College, London. (Longman & Co. Pp. 135.)—The text of this little volume is a reprint of a long note appended to the work on "The Genuineness of the Gospels," by Mr. Norton, an American theologian of celebrity, now deceased. More than twenty years ago this author had adopted and

expressed conclusions respecting the age and authorship of the Pentateuch substantially identical with those now propounded by Bishop Colenso; and those who wish to see how these conclusions were argued by an American authority of high reputation some time ago, will find much to interest them in the present volume. Considerations of a kind not brought forward in Bishop Colenso's criticism have a place here. Mr. Tayler's introductory preface is quietly and clearly written, and contains, among other things, a succinct sketch of the history of critical opinion relating to the Pentateuch. Without agreeing with Mr. Norton in all his views, he speaks admiringly of him, and gives in his adhesion to the substance of the views here expressed. A book of a very different kind from Mr. Norton's is *Scripture Facts and Scientific Doubts.* By George Palmer, Commander, Royal Navy. (Edinburgh: John Maclaren; London: Hamilton and Adams. Pp. 160.)—"I have no pet theory to substantiate," says the gallant seaman, "nor any other object in view, beyond drawing the attention of young men away from the infidel doubts and objections that have been raised as to the authenticity and inspiration of some portions of Holy Scripture." This sentence will, we believe, give a sufficient idea of the theological latitude in which Commander Palmer is sailing. A book not exactly appertaining to the Colenso controversy, but bearing on the prevalent scepticism, is one entitled *Is Geology Antagonistic to Scripture? or, a Word for the Old-Fashioned Book; with a Map of the Eastern Vallies of Norfolk, &c.; to which is added an Appendix, containing a geological description of the Hunstanton Cliff, in Norfolk.* By an M.A. of Cambridge. (Cambridge: J. Hall and Son; London: Simpkin & Co. Pp. 151.)—The author of this volume, who is a clergyman, and also the author of a "Reply to the Essays and Reviews," seems to have thrown into it a great many odds and ends that he had by him. There is parochial archæology in it as well as geology. The geological portion consists partly of statements and descriptions of the writer's own, partly of passages excerpted from well-known works on physical science, and strung together approvingly. *The Colenso Controversy; a Reply to Dr. Cumming's "Moses Right; Colenso Wrong."* By a London Zulu. (Farrar and Dunbar. Pp. 60.)—This is a vigorous defence of Bishop Colenso in the coarse, rough-and-ready style of London backstreet scepticism, with cries of shame against the Bishop's opponents and those that have not backed him up.

*On Malaria and Miasmata, and their Influence in the Production of Typhus and Typhoid Fevers, Cholera, and the Exanthemata: Founded on the Fothergillian Prize Essay for 1859.* By Thomas Herbert Barker, M.D., F.R.S., Edin., &c. (John W. Davies. Pp. 251.)—IN this extension of the essay which gained the Fothergillian prize from the Medical Society of London in 1859, the author first takes a historical survey of the chief opinions that have been held in the medical world as to the origin and cause of the diseases named, and then gives observations, inferences, and conclusions of his own. The following, from a summary at the end of the work, will give an idea of his main theoretic conclusions:—"The diseases placed before me for consideration—viz., typhus and typhoid fevers, cholera, and the exanthemata—have each their origin in a specific poison which is organic. Meteorological changes alone are quite insufficient to account for the origin and spread of the above-named diseases. But meteorological peculiarities may affect the course of those diseases by exerting an influence on the organic poison. The organic poisons which excite the diseases under our consideration obey the same laws, as regards generation, and propagation as do other and more complicated representatives of the organic series. Under favouring conditions to each successive act they arise, reproduce, and die. These organic poisons, infinitely minute in themselves, reach the bodies of men through two sources—through the air taken in by the lungs; through the matters taken in by the mouth. Some of the organic poisons—the poison of cholera, for example—seem mainly communicated to man by the alimentary surface, and travel but small distances by the air. They are, however, transmissible through either of the mucous surfaces—the position being only allowed, that they reach the mucous surface and alight upon it. The poison of typhoid seems communicable both through air and water: the poisons of the exanthemata seem mainly to be transmitted by the air. In filthy localities, in cesspools, in sewers, in decomposing organic remains, other poisons, inorganic in character, are generated. These



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poisons are capable of producing certain specific symptoms analogous in many points to symptoms caused by the organic poisons. These inorganic poisons are not competent for the production of communicable disease, the symptoms they produce being confined to the body in which they (the symptoms) are demonstrated." Certain rules of practical hygiene, connected with these theoretical conclusions, or suggested by experience, are expounded in the volume—the isolation of the patient, in most cases, being the chief.

## THE "EDINBURGH," THE "QUARTERLY," AND SOME MAGAZINES.

THE *Edinburgh* and the *Quarterly* agree in denouncing Mr. Kinglake's book—with this difference, that there is very little praise of the literary power of the work in the *Quarterly* and a great deal in the *Edinburgh*. That it is a "mischievous book" is the verdict of both—a phrase to which we object, inasmuch as it seems to imply that, even were the book true, it should not have been published. Mr. Kinglake, as a historian, was bound to be accurate—which both his critics say he has *not* been; he was bound also to give references and authentications by which his accuracy could be tested—which he certainly has *not* given; but he was not bound to consider the probable effects of his narrative on the mind of the French Emperor, or even on the relations between the two countries. Both his *Edinburgh* critic and his *Quarterly* critic show a rather low view of a historian's business by harping on this string of "probable effects;" and we must say that a good deal of the tenderness shown by both critics to the feelings of the French Emperor looks like the tenderness of pusillanimity. There is another topic of the day to which both the great Reviews devote an article—the Colenso controversy. Here, again, the *Whig Review* is—which is not always the case—the more liberal. While the *Quarterly*, in its article on "Biblical Criticism," contents itself with a repetition of such very ordinary phraseology as that "Scripture will bring divine light to the mind, while neology at best supplies a miserable rushlight, or a waning lamp," and lectures the erring Bishop in this style, "We can only grieve when we see a Bishop of considerable energy, both in mind and body, throw away a position in which he might, under God's blessing, have made himself the Selwyn of Africa, in order to become a bye-word in England for his rashness in dealing with Scripture," the *Edinburgh*, in its corresponding article, on "The Bible and the Church," really enters into the discussion, and, what is more, commits itself to the conclusion that Bishop Colenso is so far in the right, and that the notion of the Inspiration of the Scripture hitherto deemed the orthodox one in England is untenable, and a stumbling-block in the way of the Church. "Why should we blind ourselves to the fact," says the *Edinburgh* critic, "that Germans, even of the most Evangelical and orthodox school of Lutheranism, and Russians of the most intelligent and reforming school in the Greek Church—not to speak of Romanists—reproach and ridicule our English Protestantism for its unintelligent literalism and slavish idolatry of the Bible?" Clearly, the Bishop of Durham will have to include the *Edinburgh* among his "sceptical" periodicals! To make up for this article, however, there is another—"Professor Huxley on Man's Place in Nature"—in which people are warned against Huxley, and told to go no further than Owen. The *Quarterly* has no article corresponding to this; but it has one on "Salmon Rearing," three of a political or politico-historical kind, besides that on Kinglake—to wit, one on "Industrial Resources of British India," one on "The American War," and one on "Poland." In the American article this prognostication is ventured on with respect to the Federal dominion—"Three Confederacies, at least—of Eastern, Western, and Middle States—seem at present the most probable result." In the Polish article we are told that "an absolutely independent Poland is a mere chimera," and that "the least that can be hoped for Poland is an improved condition under Russian rule." Two other articles, both of a literary kind—one on "The History of Cyclopedias," and one on "Sensation-Novels"—complete the contents of the *Quarterly*. In the *Edinburgh*, in addition to the articles already mentioned, there are three of a political nature—"Tithe Impropropriation," "India under Lord Canning," and "The Greek Revolution." There is a review of "Sir Rutherford Alcock's Japan," and an article on Collieries and their Economy, entitled "The Black Country." By way of tribute

to Literature, more expressly so called, there is a paper on "Worsley's Translation of the Odyssey," and one entitled "Simancas Records of Henry VII." This last is really interesting. It gives an account of the great treasure of historical records at Simancas, near Valladolid in Spain—the accumulated despatches and papers of the Spanish government in old times, now filling forty-eight rooms, and numbering about 10,000,000 in all, of which about 500,000 relate to the affairs of England; and it tells of the labours of Mr. Bergenroth, the English agent, in deciphering a portion of these curious records. Altogether, we cannot say that either the *Edinburgh* or the *Quarterly* of this quarter is rich in fascinating literary matter, or contains an article calculated by its energy or depth of thought to rouse or powerfully impress the public mind.

ALL the magazines have not come to hand in time to be reported on this week. Which of the papers in *Blackwood*, the *Cornhill*, and *Macmillan* we would recommend, would depend on the tastes of intending readers. In *Blackwood*, readers who take an interest in American statesmanship, and who do not object to a strong antipathy to Lincoln, Seward, and the northerners generally, will find much to strike and please them in the article on recent "American State-Papers;" while for those who like philosophical criticism on epic poetry, the drama, prose-fiction, &c., and are not particular about its being very deep or precise, Sir Lytton Bulwer's new part of his "Caxtoniana," called "On Certain Principles of Art in Works of Imagination," will be very suitable. Among the other articles is one on "Italian Brigandage," in which the conclusion is the Blackwoodian one that, if the Bourbons governed badly, their successors, the Piedmontese, "do not govern at all;" also a curious paper called "The Landscape of Ancient Italy, as delineated in the Pompeian Paintings." There is nothing in the shape of a story in this *Blackwood* unless it be a little sketch, "My Investment in the Far West," repeating the Chuzzlewit sort of satire of the Yankees. On the other hand, the strength of the *Cornhill* is in its stories. Besides the monthly instalments of "Romola" and "The Small House at Allington," there is "A Strange Story of the Marquise de Douhault." Most of the other articles are of the amusing kind. "From Yeddo to London with the Japanese Ambassadors" relates the adventures of their Japanese Excellencies amusingly, but does not give the notion that they had much brains in their heads—which, we should suppose, they had, nevertheless. "Revelations of Prison Life" tells, also in the amusing manner, of things not generally known—as that prisoners contrive to get money in prison, and that a good deal of bribing of warders goes on. In "The Mental Condition of Babies" there is an account of experiments proving that all babies are *not* alike—that there are babies of genius and very slow babies, and that evidently the little things come into the world, if not with "innate ideas," at least with innate differences. Lord Palmerston's famous assertion that all babies are born good will not, it seems, stand in science any more than in theology. For readers who like a little speculation, or speculation mixed with learning, *Macmillan* furnishes a dissertation on "The Scientific Pretensions of History," by Mr. Thornton, and a paper of philosophical philology called "Babel." In the same magazine is an account of "Neapolitan Prisons, Past and Present," by an English tourist, who gives details as to the Camorra. There is, moreover, a "Letter from a Competition Wallah," discoursing on Indian matters in a style the reverse of that heavy one which usually makes readers give Indian articles a wide berth. Mr. Barnes, the Dorsetshire poet, supplies a curious article on the "Rariora of Old Poetry;" and Mr. Dicey, in a paper called "Amongst the Mediums," tells, in his well-known style, what he saw and thought of astrology, spiritualism, &c., in America. Mr. Ruffini's story of Italian life, "Vincenzo," is continued; and, for more in the way of story, there is a little paper of Danish legends.

WE ought not to let the first number of the new magazine—the *Victoria*—published by Miss Emily Faithfull—pass without a welcome. Issued from the woman's press, it claims attention for the present chiefly by the writing of *men*. A number containing contributions by Mr. Edward Dicey, Mr. T. A. Trollope, Mr. R. H. Hutton, Mr. Nassau W. Senior, Mr. Meredith Townsend, and Mr. Tom Taylor, is evidently a strong number. It has probably been thought that, a way having to be made through a crowd, a little phalanx of gentlemen whom all must respect should step out first, the ladies following close, and watching their success.

## PUBLICATIONS OF THE WEEK.

### ENGLISH.

- AGNES FALCONER. Illustrated. 18mo., pp. 192. *Society for Promoting Christian Knowledge*. 1s. 6d.
- ANTHROPOLOGICAL REVIEW, and Journal of the Anthropological Society of London. No. 1. pp. 192. Trübner. 4s.
- BEETON'S DICTIONARY OF UNIVERSAL INFORMATION: comprising a complete summary of the moral, mathematical, physical, and natural sciences; a plain description of the arts; an interesting synopsis of literary knowledge; with the pronunciation and etymology of every leading term. Volume II. Co-In. 8vo., pp. 513 to 1024. *Beeton*. 6s.
- BIBLIOTHECA CLASSICA. Edited by George Long, M.A. P. Vergili Maronis Opera. The Works of Virgil, with a Commentary by John Conington, M.A. Volume II. containing the First Six Books of the *Æneid*. 8vo., pp. xiv—535. *Whittaker*. 14s.
- BOUCHERET (Jessie). Hints on Self-Help: a Book for Young Women. Fcap. 8vo., cl. sd., pp. xii—156. *S. W. Partridge*. 1s.
- CÆSARIS (C. J.) Commentarii de Bello Gallico ex Recensione F. Oudendorpii. With explanatory notes, &c. By Charles Anthon, LL.D. New Edition. 12mo., pp. xvi—312. *Longman*. 4s. 6d.
- CALENDAR OF STATE PAPERS, Domestic Series, of the Reign of Charles II., 1664—1665, preserved in her Majesty's Public Record Office. Edited by Mrs. M. A. Everett Green. Including general index. Imp. 8vo., pp. 694. *Longman*. 15s.
- CALVERT (Dr. F. Crace, F.R.S., F.C.S.) Lectures on Coal-Tar Colours, and on recent improvements and progress in dyeing and calico printing, embodying copious notes taken at the International Exhibition of 1862, and illustrated with numerous specimens of aniline and other colours. 8vo. sd., pp. 64. *Manchester: Palmer and Howe. Trübner*. 2s.
- CHRONICLES AND MEMORIALS of Great Britain and Ireland during the Middle Ages. *Chronicon Abbatie de Evesham ad Annum 1418*: comprising the Life of S. Egwin, Legend for the Feast of his Translation, and his Miracles, in Three Books; with preface, appendices, glossary, and index. Edited by W. D. Macray, M.A. With illuminated facsimile page. Royal 8vo., hf.-bd., pp. 448. *Longman*. 10s.
- COBBETT (William). English Grammar. In a Series of Letters. New Edition. Roy. 18mo. *Nelson*. 1s. 6d.
- CORKRAN (J. Frazer). Bertha's Repentance. A Tale. Post 8vo., pp. 257. *Chapman and Hall*. 9s.
- CUPPLES (George). The Green Hand: a Sea Story. Being the Adventures of a Naval Lieutenant. New Edition. Fcap. 8vo., sd., pp. iv—315. *Routledge*. 1s.
- DE PORQUET (L. P. F.) First French Reading Book. 27th Edition. 12mo., *Simpkin*. 2s. 6d.
- DICEY (Edward). Six Months in the Federal States. Two Volumes. Cr. 8vo., pp. xvi—636. *Macmillan*. 12s.
- DISRAELI (Isaac). Calamities and Quarrels of Authors, with some inquiries respecting their moral and literary characters, and Memoirs of, for our Literary History. A New Edition, edited by his Son, the Right Hon. B. Disraeli, M.P. Post 8vo., pp. 552. *Routledge*. 3s. 6d.
- DIXON (Henry Hall). Digest of Cases connected with the Law of the Farm. Including the Agricultural Customs of England and Wales. Second Edition; with an Appendix of Cases up to the end of Hilary Term, 1863. Roy. 12mo. *Stevens*. 21s. Appendix separate, 3s.
- ETIQUETTE FOR LADIES. (Family Herald Handy Books, No. 4.) 18mo., sd., pp. 63. *Blake*. 3d.
- FISHER (Lieut.-Colonel, C.B.) Personal Narrative of Three Years' Service in China. With Maps and Illustrations. 8vo., pp. vi—420. *Bentley*. 10s.
- FREYTAG (Gustav). Pictures of German Life in the Eighteenth and Nineteenth Centuries. Second Series. Translated from the Original by Mrs. Malcolm. Copyright Edition. Two Volumes. Post 8vo., pp. xiv—637. *Chapman and Hall*. 21s.
- GALL (Rev. James). Interpreting Concordance of the New Testament, showing the Greek Original of every word, with a Glossary, explaining all the Greek Words of the New Testament, and giving their varied renderings in the Authorized Version. Sq. 8vo., pp. viii—366. *Edinburgh: Gall and Inglis. Houlston*. 7s. 6d.
- GASKELL (Mrs.) A Dark Night's Work. Post 8vo., pp. 299. *Smith, Elder, & Co.* 10s. 6d.
- GUDEUN. A Story of the North Sea. From the Mediæval German. With a Photograph. Cr. 8vo., pp. lxvi—214. *Edmonston and Douglas*. 9s.
- HUTTON (H. E., M.A.) Principia Græca. An Introduction to the Study of Greek: comprehending Grammar, Delectus, and Exercise-Book, with Vocabularies. For the use of the Lower Forms in Public and Private Schools. Third Edition. Revised and enlarged, with the addition of the Verbs. 12mo., pp. viii—144. *Murray*. 3s. 6d.
- JAMES (G. P. R.) Morley Earnstein; or, the Tenants of the Heart. New Edition. Fcap. 8vo., sd., pp. 448. *Routledge*. 1s.
- JEVONS (W. Stanley, M.A.) A Serious Fall in the Value of Gold ascertained, and its Social Effects set forth. With Two Diagrams. 8vo., cl. sd., pp. 73. *Stanford*. 4s.
- JONES (Sir Willoughby, Bart., M.A.) Christianity and Common Sense. 8vo., pp. xx—234. *Longman*. 6s.
- KEITH (Thomas). Complete Practical Arithmetician: containing several new and useful improvements. Greatly amended and enlarged by Samuel Maynard. New Edition. 12mo., pp. xii—440. *Whittaker*. 4s. 6d.



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LANE (Edward William). Arabic-English Lexicon, derived from the most copious Eastern Sources; comprising a very large collection of words and significations omitted in the Kámoos, with supplements to its abridged and defective explanations, ample grammatical and critical comments, and examples in prose and verse. In Two Books. Book I., Part I. Royal 4to. Williams and Norgate. 25s.

MCDOWELL (J., B.A., F.R.A.S.). Exercises on Euclid and in Modern Geometry. For the use of schools, private students, and junior university students. Cr. 8vo., pp. xxxi-300. Cambridge: Deighton, Bell, & Co. Bell and Daldy. 8s. 6d.

MOON (G. Washington, F.R.S.L.) A Defence of the Queen's English. In reply to a Plea for the Queen's English, by the Dean of Canterbury. pp. 27. Hatchard.

MY SERMON REMEMBRANCE. 8vo., cl. sd. S. W. Partridge. 1s.

OWEN (Rev. J.B.) Stereoscopic Views of Misunderstood Men. A Lecture delivered before the Dublin Young Men's Christian Association. Cr. 8vo., sd., pp. 33. Dublin: Hodges, Smith, & Co. 3d.

PEATON (Abraham). First Book of Practical Examples in Arithmetic. pp. 75. Virtue Brothers.

PHILLIPPS (Charles Spencer March). Jurisprudence. 8vo., pp. vii-373. Murray. 12s.

PLAYTIME WITH THE POETS: a Selection of the Best English Poetry. For the use of Children. By a Lady. Roy. 16mo., pp. xvi-390. Longman. 5s.

PUNCH. Reissue. Vol. 27. July to December, 1854. 4to. bds., pp. viii-266. Office. 5s. Vols. 26 and 27 (1854) in One Volume, 10s. 6d.

RECORD REVELATIONS. A Letter to the Lord Commissioners of Her Majesty's Treasury, on the Public Records of Ireland. By an Irish Archivist. pp. 90. J. R. Smith.

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## MISCELLANEA.

THE British Museum closed yesterday till the 5th inst.

MESSRS. LONGMAN & Co. announce:—"South American Sketches," by Mr. Hinchcliffe, giving an account of Rio de Janeiro and the Paraná; and Mrs. Fanny Kemble's "Journal of a Residence on a Georgian Plantation." Messrs. Macmillan & Co. have on the eve of publication:—Mr. Gilchrist's "Life of William Blake, the Artist;" "Words and Places: the Relation of Geography and Etymology," by the Rev. Isaac Taylor; Mr. Maurice's "Claims of the Bible and Science;" and Dean Trench's Sermons: "The Subjection of the Creature to Vanity." Mr. Bentley has nearly ready:—The Rev. William Wyndham Malet's "Southern Confederacy;" Sir James Alexander's "Incidents in the Last Maori War;" and Colonel Carey's "Narrative of the late War in New Zealand." Messrs. Trübner & Co. have on the point of publication two most interesting "Medieval Chronicles of the City of London," curious as records of the habits of thought and manners and customs of the Londoners in the reigns of the Plantagenets; two new volumes of the "Works of the late Horace Hayman Wilson;" and Greg's "Creed of Christendom." Messrs. Chapman and Hall announce a complete edition of Robert Browning's "Poetical Works;" Moore's "Visit to Russia;" and "The Dutch at Home," by Alphonse Esquiro.

MAY promises a productive crop of fiction: "Austin Elliott," by Henry Kingsley; Charles Kingsley's "Water-Babies;" a new series of the "Chronicles of Carlingford: The Curate and the Doctor's Family;" "The King's Mail;" Stuart Savile's "Cecil Beaumont;" "Charlie Thornhill; or, the Dunces of the Family," a sporting novel; also, a new tale by T. A. Trollope, and "The White Gauntlet," by Captain Mayne Reid, in the "National Magazine"—are all announced for the month.

YESTERDAY will claim to be specially recorded in any future history of our periodical literature as having given birth to five new periodicals. First is the new organ of the Conservative party, "The New Review," a monthly periodical, which prominently places the Earl of Derby forward as its recognised leader, and true type of its politics. Next is "The Anthropological Review," a new quarterly, proceeding from the Anthropological Society of London, and which in its first number puts the "Jaw-bone" question in a satisfactory light, and settles it for ever. Then there is another quarterly, "The Fine Arts Quarterly Review," edited by Mr. Woodward, her Majesty's librarian, under her Majesty's immediate patronage, and putting forth a list of names of men of mark in Literature and Art as guarantee of its future excellence. Again, there is "The Victoria Magazine," published monthly by Miss Faithfull, with names of its contributors, all of the highest class. And last and not least is "The Children's Journal," a weekly pennyworth of tales and legends, cleverly illustrated after the German manner.

THE involved problem as to the sources of the Nile is probably on the point of a satisfactory solution. In 1860 Captains Speke and Grant set out from the Church Missionary Station at Rabba Mpia, on the Eastern Coast of Africa, opposite Zanzibar, on their exploration of the countries situated between the great inland sea, discovered by Captain Speke on the 3rd of August, 1858, and named by him Victoria Nyanza, or Victoria Lake, and Khartum on the Blue Nile. A telegram, received at the Foreign Office on Tuesday last, states, that the travellers had reached the latter place in safety. Captains Burton and Speke had been led to undertake the journey of 1858 by finding a map, constructed by the Rev. Mr. Rebmann, in which, upon the report of native traders into the interior, a large sea was placed in Central Africa; and that journey led to the discovery of the two great lakes,



the Uniamesi or Taganyika, and the Victoria Nyanza, large waters, where maps had hitherto placed the Mountains of the Moon. Till Captains Speke and Grant publish their narrative the curious will find many interesting particulars relating to these countries in Dr. Krapf's "Travels and Missionary Labours," published in 1860.

THE notice given in last week's READER of the Library of Mr. Corrie of Southington, which consisted of 1033 lots, was written whilst the sale was still progressing, under the hammer of Messrs. Sotheby and Wilkinson. Amongst the gems of the collection an illustrated copy of Lysons's "Environs of London" shared the palm with the illustrated set of Clutterbuck's "History of Hertfordshire." The latter, as stated last week, sold for £620. The copy of Lysons produced £500, and Pennant's "Account of London," to which it formed a companion meet, £336. A set of Nichols's "Bibliotheca Topographica," quite complete, which is rarely the case, brought £75. 12s.; Ottley's "Origin and Early History of Engraving," on large paper, £16. 5s.; Hutchins's "History of the County of Dorset," 4 vols., folio, also on large paper, £85; whilst Nichols's "History of Leicestershire," on large paper, 8 vols. folio, bound in russia, sold for £182. Ormerod's "History of Cheshire," 3 vols. folio, on large paper, and bound in russia, produced £57; and Thoroton's "History of Nottinghamshire," £19. A large paper copy of Whitaker's "History of Richmondshire," with plates after Turner, 2 vols. folio, brought £36; and Shaw's "History of Staffordshire," 2 vols. folio, large paper, £42. Sandys's Travels, on large paper—the Dedication copy to Prince Charles, afterwards Charles I., in its old binding—sold for £24; and the original edition of Captain John Smith's "Generall Historie of Virginia, with his True Travels, Adventures, and Observations from 1573 to 1629," 2 vols. in one, folio, bound in morocco, for £26. A curious volume of Canons, Articles, and Injunctions, issued during the reign of Queen Elizabeth, brought £15; and the sale concluded with a collection of engraved portraits, bound in 35 vols. folio, which sold for £510, and a volume of drawings by Old Masters, for £110. The total amount of the sale was £4409. 6s.

THE long-pending discussion on the law of copyright in France is now on the point of being settled. The *Moniteur* has published, in its official part, the "rapport de l'Empereur" of the Commission instituted on the 28th of December, 1861, to examine the present state of the law, and to propose any necessary changes. Some twenty of the most eminent names of France in literature, science, and art formed part of the Commission, which was presided over by Count Walewski, with M. Camille Doucet for secretary. The report, after discussing the question of copyright at great length, finishes by proposing to the Emperor a new project of law, of which the following are the main points. The copyright is assured *absolutely* to the heirs of the author or artist for the term of fifty years after his death, at the end of which period the heirs may still claim the partial use, but no longer the entire possession of the property. After the lapse of fifty years from the death of the author or artist, any publisher may reproduce the works, but is bound to pay five per cent. of the *prix fort* of each edition to the heirs, if the property be a book, picture, or drawing, and one-half of the sum paid to the living author, if it be a dramatic work. Every publisher who intends reissuing a work has to give notice thereof in the *Moniteur* and the *Journal de la Librairie*, under a penalty of 2000 francs in case of neglect; and, if he brings out the work without having obtained the permission of the heirs, he is liable, moreover, to the laws now in existence for the breach of absolute copyright. Foreign works imported into France, and "which have fulfilled the stipulations of the international copyright treaties," are to be treated under this proposed new legislation the same as French productions, enjoying all the advantages secured to the author and his heirs. The new project of law is to be laid immediately before the *Conseil d'état*, and there seems little doubt that it will obtain the Imperial sanction.

UNDER the title of "Record Revelations," an Irish Archivist, who does not give his name, has published a Letter which will fall like a bomb-shell among the officials connected with the keeping and the publication of the Irish Records. The Letter (published in London by J. Russell Smith, and consisting of 90 pages) is addressed to the Lords Commissioners of her Majesty's Treasury, and treats of the Public Records of Ireland generally,

and especially of the two volumes of the Calendars of Patent and Close Rolls of Chancery in Ireland recently published by their Lordships' authority, under the direction of the Master of the Rolls of Ireland. It asserts that the Irish Records have hitherto been under incompetent management, and it maintains that the Calendars above-named are full of the grossest errors, and that the prefaces to them are "mainly composed of unacknowledged appropriations verbatim from printed books." These assertions are supported by instances in detail, columns of parallel passages, &c. The author, who is evidently a learned man, and a man zealous for accuracy in historical matters, writes in a strongly combative and even indignant spirit, and lashes several men of public eminence in Ireland, by the way. Among these is Mr. Whiteside; of whose recent popular lectures on topics of Irish history he speaks with utter contempt, charging him, on the evidence which they afford, with "entire want of a correct knowledge either of British or general history." People who have an interest in Records, or who like hard hitting, will find much curious and racy matter in the Letter.

A MOVEMENT has for some time been in progress in Scotland for the union into one Church of the three great bodies of Presbyterians, distinct from the Establishment—to wit, the Free Church; the United Presbyterians, commonly called the U. P.'s; and the Reformed Presbyterians. By such a union the three secessions that have successively detached themselves from the Established Church of Scotland, and left it shrunken in respect of numbers, would coalesce into one large Presbyterian body, unendowed by the State, competing with the Presbyterian Establishment.

THERE is a good deal of agitation at present in Scotland on the subject of "innovations in the forms of public worship." The agitation affects both the Established Church and the Free Church. The Rev. Dr. Robert Lee, one of the theological professors in the University of Edinburgh, represents the "innovation" party in the Establishment; and there was a good deal of outcry recently about his going so far as to attempt to use a printed form of prayer on the occasion of the ceremony in the University of conferring the degree of Doctor of Laws on Lord Palmerston. Dr. Bisset of Bourtie and Dr. Norman Macleod of Glasgow are named as generally, if in less degree, favouring modifications of the old forms of worship in the Establishment, so as to suit the spirit of the times; nor in the Establishment generally does there seem to be any strong force of Toryism holding this tendency back. In the Free Church it is otherwise. Some ministers and congregations here having shown approbation of the English practice of standing during the singing of the Psalms, instead of the time-honoured Scotch practice of sitting, the Rev. Dr. Begg of Edinburgh—who has recently been raising a crusade against the practice of reading sermons, instead of delivering them extempore or from memory—has come forward to resist the innovation and to rouse the Free Church to the necessity of keeping a strict watch on other innovations which this accompanies or heralds. Indeed, both in the Free Church and in the Establishment, not only as respects worship, but also as respects doctrine, curious things are brewing at present. There is not exactly as yet any Colenso controversy within the Scottish churches, or any Essays and Reviews movement; but there are seeds whence some Scottish analogue of these things may grow. Meanwhile, Scottish Roman Catholicism, it seems, is looking on, and expecting much grist to its old mill out of the strife that is coming. Here at least is a bit of a ballad that has been circulated in the north of Scotland, under the title of "A Catholic Contribution to the Ritual Controversy," and which, if it be not actually a Scotch Roman-Catholic utterance, is a rather clever satirical imitation of the same:—

O brave Doctor Lee! erudite Doctor Lee!  
All Puritan bigots of every degree—  
Independent, Established, Free Kirk, and U. P.—  
Quail under the lash of the keen Doctor Lee;  
And thousands are halting betwixt hope and fear,  
All eager to follow this bold pioneer.  
This bold pioneer—yes, brave Doctor Lee!

Yes; the time is at hand—the tokens are rife,  
The world is a-weary of doubting and strife;  
And the nations, long travelling in bondage and pain,  
Are panting for rest in the true Church again.  
As doves, to their windows in myriads they haste,  
Seeking peace to their souls in her motherly breast,  
For the chair of St. Peter sits firm on the Rock  
When thrones and dominions are scattered as smoke.  
Earth reels to her centre—her pillars are shaking—  
Hell's gates are uplifted—the faithful are quaking.

Holy Pius, secure in his refuge on high,  
Sees the fire, and the earthquake, and whirlwind pass by—  
Beneath rolls the thunder, the hurricanes sweep,  
And empires and kingdoms are whelmed in the deep;  
And the spoils of the nations, as drift on the shore,  
Spread wide at his feet when the tempest is o'er.

It must be gratifying to Pius to know that his few enthusiastic friends far away on the north-east coast of Scotland believe his present situation to be so extremely comfortable.

MOST people know by this time that the French philosopher, Auguste Comte, of whom and his influence on British thought we have heard so much these last few years, was led, towards the end of his life, into an extraordinary modification or development of his so-called system of "Positive Philosophy," consisting in nothing less than the proclamation to the world of a new form of religion, with a priesthood, rites of worship, &c. The veteran philosopher, having fallen in love with a certain young lady named Clotilde—as he himself relates with the most astounding naïveté—found, in the access of fervour and of new light on all subjects which this love-experience brought him, that his previous philosophy, as expounded in his great six-volume work on Positivism, erred by defect in the emotional or sentimental element, and required to be supplemented by a vast addition that should do justice to that element. Man, in short, must have a religion; and the positive philosophy would not be the all-in-all it professed to be unless it could carry a religion, and even a ritual, in its forefront. It was not, however, necessary to go back upon the positive philosophy, and upset any of its prior conclusions. It was all right so far; and a perfectly consistent religion might be stuck on to it, or developed logically out of it. This religion, as Comte at last proclaimed it, was to consist in the *Culte systématique de l'Humanité*; and much of his time in his last years was spent in organizing this "Systematic Worship of Humanity," and arranging, as its first high-priest, some of its ceremonies. We believe he used to officiate at the marriages and funerals of some of the small gathering of followers he had in Paris. At all events, he published a calendar of the year adapted to the new worship—each of the 365 days being consecrated to the worship of some particular great man of the past, while each week was apportioned to some very great man, and each of the twelve months was associated with the name and memory of some colossally great man. There were also four days in the year set apart for the execration of the memory of the four men whom Comte regarded as the greatest ruffians, or worst retrograde men of the universal past—Julian the apostate being one, and the first Napoleon another. But poor Comte died, complaining grievously that this religion of his was very little taken up even by those who had taken most eagerly to his positive philosophy. In Britain, where his ideas and his reputation were spread, even in his lifetime, far more widely than in France, he saw no one likely to hold up, after his death, the banner of his religion of positivism. It seems, however, that there now really is a very small sect of Comtists in England, who practise—something after their master's fashion—the new worship of humanity. Mr. Richard Congreve, a highly-educated English university-man, known as an author, is, we believe the chief English Comtist in this sense; and, in the second edition of Mr. Charles Bray's "Philosophy of Necessity," just published, there is printed a letter from Mr. Congreve, in which, at Mr. Bray's request, he gives an account of the main doctrine of the Positivist Religion, and of the way in which the "worship of humanity" is practised. From this letter, which is one of the intellectual curiosities of our time, we quote the most specific passage. "Thus," says Mr. Congreve, "we form our conception of the great organism—Humanity. Of this organism we are, as our fathers were, and our children will be, inseparable parts. We enlarge the language of Aristotle, and we say that man, the individual man, viewed apart from Humanity, ceases to be man; that only in relation to her can he be rightly viewed. As parts of a whole, we are nothing if detached from that whole. From Humanity we have received all; to her we owe all. We are her servants and organs, whether the service be paid in her own name or in the name of one of her representatives. She recognises as parts of herself all who in all ages and under all forms have aided her in her work, be they men or animals—all who have not served themselves, but have risen above themselves: she rejects as unworthy all others. From this conception we naturally and directly draw the great Positivist precept, *Live for others*—the summary of our practical religion. But Humanity works



2 MAY, 1863.

always by individual organs. This is but the consequence of her organisation. She is an organism compounded of separable organisms. These individual organs, well considered, require for their worship more concrete representatives of the great Being they worship. As the symbol of humanity, we adopt, with somewhat altered associations, the beautiful creation of the medieval mind—the woman with the child in her arms; and, to give life and vividness to this symbol, and to our worship in general, each Positivist adopts as objects of his adoration his mother, his wife, his daughter, allowing the principal place to the mother, but blending the three into one compound influence—representing to him Humanity in its past, its present, and its future." This is certainly about the oddest English thing we have met with for many a day. We do not like to say a word in ridicule of any man's religion; and we dare say a man might do worse than adore his mother, his wife, or his daughter; but we should like to have farther details as to how the thing is done. Is the wife set up on a throne in a niche; and is there genuflection, singing of anthems, and the burning of incense before her? We should only like to see the thing tried with some wives that we know. We should not guarantee the husband from such an expression of opinion from his angry idol as a cushion flung at his head.

A CONGRESS of statistical societies, on a scale never before attempted, is to be held at Berlin in the coming month of August. To give the members a worthy reception, and contribute otherwise to the expenses of the meeting, the Chamber of Deputies, on the demand of Herr von Bismark, has just voted the sum of 6500 thalers, or nearly £1000.

THE Brussels paper, *Le Nord*, asserts that King Leopold thinks of publishing his memoirs. His Majesty, it is stated, has kept a diary since his accession to the throne of Belgium, and some years ago made part of it over to the Archduke Ferdinand Maximilian of Austria, his son-in-law, who is now "preparing it for the press." We leave the responsibility for the truth of the story entirely to *Le Nord*.

COUNT CESAR GALVANI, one of the best historical writers of modern Italy, died on the 14th of April at Prague, where he had lived in great retirement for several years. His career was the most singular. The scion of an ancient noble family, he entered the life-guard of the Duke of Modena when still a boy; but, getting disgusted with military routine, left it at the end of a few years to become a monk. He rose rapidly in the ecclesiastical world, and before long was appointed to a rich canonry; yet this also he threw up on a sudden impulse, and henceforth devoted himself entirely to literary labours. For a time he was editor of the *Voce della verita*; but getting involved in political broils, he fled the country, and, as before mentioned, died an exile at Prague a few weeks ago.

WHILE Mr. Somes's Bill is pending in Parliament, and petitions for and against it are being prepared all over the country, it may be useful to consider what legislation has done abroad in the matter. In the Jury Report on Class 31 in the International Exhibition (just published by Messrs. Longman and Co.), under the title of "Education and Manufactures," the juror for Sweden, M. Grill, made the following notable statement:—"The tax on brandy has been raised, and this has been much better than any prohibitory measures, such as the Maine Law. The consumption of malt liquors has increased, and many parishes have now no licensed spirit-shops; and there being no opportunity for the working people to spend their money in drink the moment they receive their wages, it is delivered to the savings-banks. A certain amount of the taxes is given by Government to the parishes to help the poor, thus affording relief in the same region where the strong drinks have worked their sad influence. Another portion of this tax is handed over to the agricultural societies, to promote improvements in their branch. It has, in one word, effected a most happy alteration in the circumstances of the working classes, as the effect does not limit itself to the matter of money alone, but influences their morality and education in a most sensible degree." The facts are well worth the attention of Mr. Gladstone.

A LECTURE, delivered on the 17th of March in the Cambridge Town Hall, by the Professor of Sculpture in the Royal Academy, has just been published in pamphlet-form by Messrs. Bell and Daldy. Speaking of the present state of sculpture in this country, the lecturer makes the following apposite remarks, on a subject which would deserve to attract more public attention than it

actually does. "Wenowsee," he says, "not only the nude male form exhibited in fanciful and classical subjects, but our public exhibitions constantly abound also with the most unnecessary display of the entirely naked female figure, under the conventional names of Venus, Nymphs, and similar appellations. Of course, as sculpture of meaning and purpose, these can have no claim whatever upon the higher feelings or the sympathy of the public. Often they have not even the merit of ideal excellence in their form, nor the merely technical or material recommendation of fine execution. It has indeed caused some surprise to see the gentler sex gazing complacently upon such exposure of what one would conceive they, especially, would indignantly turn away from, and denounce as unfitting in every respect." A walk through any of our public exhibitions, or even along the great thoroughfares of the metropolis, teaches more than one fact on this subject to the philosophical observer.

## SCIENCE.

## SCIENTIFIC SUMMARY.

M. HERMANN ROMBERG has been so good as to favour us with some extremely interesting observations and sketches of the two comets now visible which he is making his especial study. The comet discovered by Dr. Klinkerfues rises now about 10<sup>h</sup> p.m.; and on the 27th ult. its position at 10<sup>h</sup> 30<sup>m</sup> was R.A. 20<sup>h</sup> 12<sup>m</sup>, and Dec. +38°. Its daily motion in R.A. is so small that it does not leave the field of a telescope in a day in this direction: its motion in declination still continues very rapid, being about +2° 30' in one day, so that its apparent motion is nearly in a Declination circle. Its appearance is not very remarkable—a round nebula about 1' or 6' in diameter, condensed in the centre, and having a faint nucleus, which is rapidly becoming more and more faint. It will be observed for some time in spite of the moon. The second one is much more interesting, and its appearance has undergone many changes in the course of eight days. The comet is so near the pole of the heavens at present that it does not set in this latitude; it is best situated for observation about two in the morning. The approximate time of its perihelion passage is between the 8th and 11th inst. The tail on the 25th was about 2° in length, and presents the appearance of a parabolic cone. M. Romberg suspected a great motion in it as if it were moved by a wind, and a tremor similar to those observed in auroral flashes; a little streamer towards the sun was also suspected. M. Romberg is at present engaged upon the calculation of the orbits of these two visitors.

WE learn from the *Melbourne Argus* of the 23rd of February that the new observatory, for which a grant of £4500 was recently voted by the Colonial Legislature, is nearly completed; and the colonists are proud of it, as they may well be. The transit instrument will be second only to those at Greenwich and Cape Town; and Airy's zenith sector is at present in constant use in connexion with the survey of the colony and the determination of the boundary between Victoria and South Australia. Professor Neumayer has superintended the arrangements of the magnetic and meteorological departments, in which 550 observations are at present daily registered. The loss of the Orpheus, which all England deplores, invests with peculiar importance the fact that winds and currents, and maritime observations generally, after the plan pursued by Lieut. Maury, will form part of the regular work of the observatory; and the logs of 512 vessels have already been examined, and the information contained in them classified. It has been determined to provide this observatory with a telescope of much greater optical power than any previously used in the southern hemisphere, to be employed chiefly in observations of nebulae; and the advice of the Royal Society was desired as to the best instrument to be used. We believe that it has been decided that a reflector as large as, and similar to Lord Rosse's, to be constructed in this country, should be employed. Should this course, which really seems rather a hazardous one, be adopted, we trust that the effects of the long voyage, and of extremes of temperature, and loss of figure and polish, may all be avoided, and that the colony may reap all the laurels it deserves.

THE remarks we made last week relative to the human jaw, *par excellence*, of Abbeville were, we fear, too well-founded; and in spite of the glowing statements made to the French Academy and our own Royal Society by M. de Quatrefages and Dr.

Carpenter, Dr. Falconer, supported by the opinions of Messrs. Prestwich, Evans, Busk, and Somes, has declared that the whole affair—flints, molar, and jaw—was a "clever imposition practised by the *terrassiers* of the Abbeville gravel-pits—so cunningly clever that it could not have been surpassed by a committee of anthropologists enacting a practical joke." Such, however, is by no means the opinion of French *savans*; and the following extract from a letter, written by one of them, will be read with interest:—"After the communication which M. Quatrefages made to the *Société d'Anthropologie* on the 16th April, no person present conceived the slightest doubt of the authenticity of this human fossil. . . . This jaw, which has perhaps chewed the tough flesh of *Elephas primigenius*, and of *Rhinoceros tichorhinus*, is remarkable for its slenderness, and for the slight development of the coronoid process. I consider it to be the jaw of a female." The learned author enters into the details of the appearance of the jaw at great length; but we do not consider that he has replied to the arguments put forth by Dr. Falconer, of whose letter he was ignorant when the above passages were penned. In this letter we learn that the flints were pronounced by all who are best versed in them to be beyond all doubt forgeries; the molar, as an *experimentum crucis*, was sawn up, and proved to be quite recent, the section, being white, glistening, full of gelatine, and fresh-looking. As to the jaw, which, as we stated last week, was of a remarkable structure, and presented, as Dr. Falconer states, an odd conjunction of unusual characters, Mr. Somes has matched it from a London graveyard, in spite of its peculiarities, which are thus described by Dr. Falconer in his long and interesting letter to the *Times*:—1. The posterior margin of the ascending ramus was extremely reclinate, so as to form a very obtuse angle with the ascending ramus. 2. The ascending ramus was unusually low and broad. 3. The sigmoid notch, instead of yielding an outline somewhat like a semi circle, was broad, shallow, and crescentiform. 4. The condyle was unusually globular; and, 5, what was most remarkable of all, the posterior angle presented what may be called a *marsupial* amount of inversion. We agree with Dr. Falconer that the break-down in this spurious case in no way affects the value of the real evidence, now well established; but it inculcates a grave lesson of caution.

IN the current number of the *Natural History Review* Mr. W. H. Flower gives a minute description of the brain of that interesting long-armed ape the Siamang (*Hylobates syndactylus*) in which it is stated that the cerebellum in that ape is uncovered by the atrophied cerebral lobes to a greater extent than even in the *Mycetes* of South America.

THE Florida Reef is the subject of a long and valuable paper by Captain Hunt, of the United States' Army, in *Silliman's Journal* for March, in which, after a review of the labours of Darwin; Dana, Agassiz, and others, the chronology of the reef is discussed. Taking the living reef at one-twentieth of the total breadth of the bank, its depth at 300 fathoms, and a rate of growth of half-an-inch a year, 864,000 years will have been required for its structure, even neglecting several elements of protraction. Considering the growth as being by the west end from Cape Florida to Tortugas Bank, a million years will be required; and, appalling as this estimate of time for building appears, it seems impossible to reduce it. So much for the actually living reef. This, however, is but the outer line, the nature of such structures limiting the growing portion to the exterior. If the solidified masses derived from this zone, which cannot increase more rapidly than the zone can supply the materials, be assumed to be 250 feet thick in Alabama, and 1800 feet thick on the present southern boundary, an average thickness of 900 feet may be allowed. "The length of the general line of average cross-section of the growing front cannot be less than 250 to 300 miles, or, at the minimum, a horizontal formation of 250 times the growing zone can be assumed. Taking the rate, as before, at 24 years to a foot, we shall have for the total time  $24 \times 250 \times 900$  on the data, as stated; or, we find the total period of 5,400,000 years as that required for the growth of the entire coral limestone formation of Florida." Mr. Dana adds, in a note to this interesting and original paper, that there is great reason to believe that great changes of level occurred during and after the Post-tertiary epoch in the Mexican Gulf, as well as in the other transverse tropical seas of the globe, the Mediterranean and East Indian. This view, of course, throws doubt upon the time assumed by Captain Hunt, and much complicates the problem.



# THE READER.

2 MAY, 1863.

THE true source of the Nile, the unsolved problem of ages, there is reason to hope, is at last discovered, for a telegram has been received by the Foreign Office stating that Captains Speke and Grant, who set out to endeavour to set the matter at rest, have completed their arduous journey across Eastern and Central Africa, from Zanzibar to Kharkum by the White Nile. This intelligence, so highly gratifying to all geographers, is doubtless the precursor of vast additions to geographical science. J. N. L.

## LEARNED SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY, March 27th. Sir Roderick I. Murchison, K.C.B., in the chair. William Hatfield, Esq.; Henry Pevenil Le Mesurier, Esq.; George Loch, Esq.; Lieut.-Colonel John Charles Downie Morrison; Henry Salt, Esq.; and Cromwell Fleetwood Varley, Esq., were elected [Fellows.—THE President read a letter from Mr. Tinné, communicating later intelligence of the Dutch ladies who are carrying out an expedition up the White Nile. In February last, after a sojourn of two months and a half at Khartum, they started on a fresh expedition, but were stopped about three hours' sail from Khartum, owing to an attempt made by the captain and pilot to swamp the boat by boring a hole in the bottom, an act of mischief to which they were prompted by an unwillingness to go up the river. The boat having been repaired and a new crew engaged, they were on the point of proceeding on their voyage again. One of the ladies remained at Khartum, and Madame Tinné and her daughter were accompanied by two Dutch gentlemen and a German. Their expedition was on a larger scale than on the former occasion. They had a steamer, five boats, and 168 people to provide for, including fifty additional soldiers, besides four camels, thirty mules and donkeys, and three horses. They were also provided with guns, ammunition, new tents, and ample stores of all kinds. The Dutch gentlemen intended to proceed up the Nile, and Madame Tinné and her daughter were to turn off at the Bahr-al-Gayal. At some point of the river they would find the rest of their party, who had gone on in advance; disembarking there, they proposed to leave their boats and commence a land journey into the interior. The letter concluded with the statement that nothing more had been heard of the fate of Mr. Petherick and wife.

The papers read were:—1. "Visit to Ode, the capital of the Ijebu country, Western Africa," by Captain Beddingfield, R.N., F.R.G.S., which was read by Mr. Spottiswoode. 2. "Explorations of the Elephant Mountain, &c.," by Captain R. F. Burton, F.R.G.S., which was read by Dr. Norton Shaw. 3. "Travels in Equatorial Africa, Gaboon, Coriso, &c.," by Mr. W. Winwoode Reade, which was read by the author. After the papers had been read the President said he was very glad to hear what Mr. Winwoode Reade had said of M. Du Chaillu, who was about to embark on another voyage to that country, and to take instruments with him, with a view to determine certain points of latitude and longitude; and he would be very pleased if some English friends would accompany him. M. Du Chaillu, who was received with applause, said he intended to make a settlement at the mouth of one of the rivers, to leave one or two white men there, and then go into the interior and explore. He hoped he should be able to reach 1000 miles inland, and study the country. If life and health should be spared he would write another account of his explorations, in which he should have the benefit of more experience and knowledge to guide him than in his previous production. He thanked Mr. Reade for the kind words he had said in his favour, and also the members of the Geographical Society for the feelings they had always expressed towards him. The President then adjourned the meeting to Monday, the 11th of May.

INSTITUTE OF BRITISH ARCHITECTS, April 20th. Owen Jones, V.-P., in the chair.—A LETTER was read from Lieutenant-General W. T. Knollys, announcing that the Prince of Wales had consented to become Patron of the Institute. Letters were also read from Colonel the Hon. Sir Charles B. Phipps, conveying Her Majesty's approval of the election of Anthony Salvin, F.S.A., Fellow, as the recipient for the Royal Gold Medal for the year 1862. Mr. Thomas Shackleton Pope, jun., of Guildhall Chambers, Bristol, was elected a Fellow by ballot; after which a communication was read by Mr. William Lightly, Associate, Honorary Secretary of the Architectural Publication Society, calling attention to the photographs of the sculptures of Wells Cathedral just issued

by that Society, inaugurating their new system of having photographs specially taken for its members of works of high architectural and artistic interest worthy of such record not likely otherwise to be taken. A paper was then read "On the Crypt and the Chapter-house of Worcester Cathedral," by the Rev. R. Willis, M.A., F.R.S., detailing some most interesting discoveries made by that learned and indefatigable antiquarian during recent researches prosecuted by him, under unusually favourable circumstances, caused by the work of restoration now in progress at that cathedral. The meeting was then adjourned until the 4th May, when the Annual General Meeting of members will be held.

ZOOLOGICAL, April 21st. E. W. H. Holdsworth, Esq., F.Z.S., in the chair.—DR. SCLATER read a paper on the known species of the family *Phasianidae* and their geographical distribution. The list given enumerated fifty-six species of these birds, twenty-six of which had been already at different times exhibited in the Society's Gardens. Mr. Blyth gave a notice of a new species of stag from Siam, which he proposed to call *Cervus Schomburgkii*. This differed from Barasingha in the shortness of the beam and very great development of the crown, and appeared to connect *Cervus duvancelii* with *C. eldi*. Mr. Blyth also exhibited some horns which he considered to belong to a new species of *Bos* from Africa. For the species which was allied to *Bos brachyurus* he proposed the name *Bos acclinis*. Mr. A. Newton exhibited to the meeting a remarkable exemplification of the manner in which seeds might be occasionally conveyed to a distance by birds, in the shape of the foot of a red partridge, which had a large mass of clay weighing more than six ounces attached to it. Dr. Gray pointed out the characters of a new Lemur from Fernando-Po, proposed to be called *Galago pallida*, and of two new genera of Lizards, (1) *Holaspis*, a form allied to *Placosoma* of Fitzinger, of which the type was proposed to be named *Holaspis gneutheri*, and (2) *Porio dactylus*, allied to *Xanthuria* of Professor Baird. The specimens on which these genera were based had been purchased in Paris and presented to the British Museum, with the MS. names attached, by Sir Andrew Smith.

SOCIETY OF ARTS, Wednesday, April 22nd. Rear-Admiral the Hon. J. Denman in the chair.—THE paper read was "On the Construction of Twin-Screw Steamships," by Captain S. E. Symonds, R.N. The author explained that the principles of construction which he was about to advocate were due to the ingenuity of Mr. Richard Roberts. Notwithstanding the marked improvement that had taken place in shipbuilding, we did not appear to have made that progress in the application of the screw as a propeller which might have been anticipated. Nor had we improved the manœuvring and steering qualities of our ships. It had been, as the author thought, unwisely recommended to increase the area of rudder considerably, and apply steam or hydraulic power to actuate it, thus effecting by overwhelming force that which might be attained by turning the propelling power to account as a steering agent. He believed we had arrived at a point beyond which it would be unsafe to increase the size of the rudder. He pointed out various objections that he conceived to exist in the ordinary single-screw system. The invention of the twin or double screw was due to Captain Carpenter, R.N. In this instance, and until a date subsequent to Mr. Robert's invention, the two screws were driven by the same engine, and therefore could not be used independently. This Mr. Roberts remedied by the application of separate engines to each shaft, by which the screws are driven independently of each other, and a perfect steering power is obtained. By reversing the action of one screw the ship is turned round on her centre, as upon a pivot. Captain Symonds mentioned several vessels in America as well as in this country, particularly the "Flora" and "Kate," that had been fitted on this system, and adduced instances in which they had displayed remarkable powers of manœuvring. He said that he had made most important improvements since the two vessels above mentioned were constructed. A discussion ensued, in which several gentlemen joined. Amongst these were Captains Selwyn and Henderson, Messrs. Martin, Roberts, and Dudgeon.

INSTITUTE OF CIVIL ENGINEERS, April 28th. John Hawkshaw, Esq., President, in the chair.—THE paper read was, "The Charing Cross Bridge," by Mr. Harrison Hayter, M. Inst. C.E. The first cylinder of the Charing Cross Bridge was pitched on the 6th of June, 1860; and, as the bridge was now on the eve of completion, its con-

struction would thus extend over a period of about three years. The weight of wrought iron in the bridge, including the steel pins, was 4950 tons, and of cast iron 1950 tons. The total cost, including the abutments, would be £180,000, or £1. 15s. per square foot, and £131 per lineal foot. It was announced that the monthly ballot for members would take place at the next meeting, Tuesday, May 5th. The Annual Dinner of the Institution, which was intended to take place on Wednesday, the 22nd inst., has been fixed for Wednesday, the 10th of June, at the Freemasons' Tavern, at 5½ for 6 o'clock p.m., precisely.

## MEETINGS NEXT WEEK.

MONDAY, MAY 4th.

INSTITUTE OF BRITISH ARCHITECTS, at 8.—9, Conduit Street, Hanover Square. Anniversary.  
ENTOMOLOGICAL SOCIETY, at 7.—12, Bedford Row.  
ASIATIC SOCIETY, at 3.—5, New Burlington Street.  
SOCIETY FOR PROMOTING THE AMENDMENT OF THE LAW, at 8.—3, Waterloo Place, Pall Mall. "On the Treatment and Punishment of Convicted Criminals."

TUESDAY, MAY 5th.

INSTITUTE OF CIVIL ENGINEERS, at 8.—25, Great George Street, Westminster. "American Iron Bridges:" Mr. Zerah Colburn.  
ROYAL INSTITUTION, at 3.—Albemarle Street. "On Sound:" Professor Tyndall.  
PATHOLOGICAL SOCIETY, at 8.—53, Berners Street, Oxford Street.  
PHOTOGRAPHIC SOCIETY, at 8.—King's College, Strand.  
ETHNOLOGICAL SOCIETY, at 8.—1, St. Martin's Place, Trafalgar Square. "On the Natives of Vancouver's Island:" Dr. King and Professor Busk. "On the Wild Tribes of the Interior of the Malay Peninsula:" The Pere Bourrier, a French Missionary who resided among them for eighteen years.

WEDNESDAY, MAY 6th.

SOCIETY OF ARTS, at 8.—John Street, Adelphi. "Bread-making:" Dr. Andrew Wynter.  
GEOLOGICAL SOCIETY, at 8.—Somerset House. 1. "On the Brick-pit at Lenden, near Colchester:" Rev. Osmond Fisher, M.A., F.G.S., with a Note on the *Coleoptera*, by T. V. Wollaston, Esq., F.L.S. 2. "On the original nature and subsequent alteration of Micaschist:" H. C. Sorby, Esq., F.R.S., F.G.S. 3. "On the Fossil Corals of the West Indies," Part I.: P. Martin Duncan, M.D., F.G.S.

THURSDAY, MAY 7th.

ROYAL SOCIETY, at 8.30.—Burlington House.  
CHEMICAL SOCIETY, at 8.—Burlington House. "On the Constitution of Salts:" Dr. Lyon Playfair.  
LINNEAN SOCIETY, at 8.—Burlington House. "On two Aquatic Species of *Hymenoptera*:" John Lubbock, Esq., F.R.S. and L.S.  
SOCIETY OF ANTIQUARIES, at 8.30.—Somerset House.

FRIDAY, MAY 8th.

ASTRONOMICAL SOCIETY, at 8.—Somerset House.  
ROYAL INSTITUTION, at 8.—Albemarle Street.

SATURDAY, MAY 9th.

ROYAL BOTANIC SOCIETY, at 3.45.—Inner Circle, Regent's Park.

## ART.

### THE WATER-COLOUR EXHIBITIONS.

NO apter illustration can be found of the want of a liberal view and common purpose amongst English artists than is afforded by the existence of two Water-Colour Exhibitions in London. If two, why not three? or why not subdivide those already established? The separation of men practising the same art into distinct societies, affecting to have different relations with the public, is really a fact much to be regretted. The Old Water-Colour Society, founded sixty years since, was the cradle of the art which at this day is the pride of Englishmen and the wonder of foreigners. At that time, it embraced all, or nearly all, engaged in the branch of art it was founded to promote; but its power of expansion soon ceased; and thirty years later we find it existing as a close borough, in the midst of a large, unrepresented constituency. This unrepresented body was therefore driven to form itself into another society, which became "The New Society of Painters in Water Colours." Thirty years later, again, and the two Societies are found side by side in their original proportions, with a new body of claimants knocking at the doors for admission. Perhaps another Society might be formed out of those artists who, at this day, stand in the same relation to the two Societies that the founders of the New Society formerly did to the Old. Neither society has yet been liberal enough to admit to its exhibition the works of outsiders, or to elect its members in the public eye. There is a certain antagonism between them. It cannot be forgotten that the great superiority of the elder is, at this moment, sustained, in great measure, by those members who seceded from the younger—a proof, if any were wanting, how unnecessary was the formation of a second Society, and how safely the Old Society might have enlarged its area, and, by obeying a liberal rather than a selfish instinct, have become the sole representative of an essentially national school. The obstacles to an amalgamation, which have grown up in thirty years, are probably now insurmountable; and the two



2 MAY, 1863.

Societies will continue to vie with each other for the consideration and patronage of the public.

However we may regret that the water-colour painters of England should not have formed themselves into a single and gradually expanding Society, we must admit that they have achieved a remarkable excellence and a world-wide fame. On the continent, and especially in France, our Water-colour School receives a just tribute to its undeniable superiority. Water-colour pictures are well fitted to the wants of the wealthier classes, and fairly represent their habits and tastes. An Englishman is always proud of his country, and generally knows a good deal about it. He is fond of field-sports, and comes in contact with farmers and bumpkins; he delights in yachting, and learns what the sea is like, and what stuff sailors are made of. His daily life is passed amongst scenes and people of which he is always reminded in the Water-colour Exhibitions. There also he will find the best aids to strengthen the impressions made upon his mind by foreign cities and people. The pictures are not only intrinsically good, but they suit his house and his pocket. Frederick Tayler paints his retrievers and setters with the knowledge of a true sportsman; George Fripp can send him from his own drawing-room to Wales, or to the valley of the Thames; Hunt brings before him the peasant-lads who attend his school, or the fruit and flowers that grow on his land; Duncan can show him the sea as he has seen it on many a stormy night in his yacht; Holland can take him to Venice or Verona; Carl Haag to Egypt and Palmyra. If he cannot fully appreciate it, he nevertheless knows that there is a great worth in the works of these and other painters, lying deeper than the surface which he admires; and he believes, and generally rightly, that he is at once gratifying his taste, and wisely investing his money in purchasing them.

The Exhibitions of the two Societies are, we think, above the average. The Old Society maintains its pre-eminent splendour. Hunt, Holland, Burton, Dodgson, Duncan, the two Fripps, Carl Haag, and Palmer are artists of large experience and great knowledge; and they are able to contribute an amount of excellent work, which places their Exhibition beyond the reach of competition. The New Society has rebuilt its gallery, and changed its name. It has now assumed the title of "The Institute of Painters in Water-Colours."

There is no English Exhibition that contains so many good pictures, in proportion to the number exhibited, as the Old Society of Water-colour painters. We cannot safely pass over any; and, where we feel most disposed to be critical, we find that our fastidiousness not unfrequently arises from the juxtaposition of some more admirable work against the one to which, for the moment, we are inclined to object. Among the figure-subjects, Mr. Burton's three drawings claim, and receive, the most serious attention. No. 239 is one of the series of drawings presented to Mr. E. Field by the members of this Society. This is one of the most beautiful water-colour drawings ever painted. It is, we should imagine, a representative work—every touch gives evidence of a highly-cultivated and sensitive mind of the true artist temperament. What an innocent, lovely child Mr. Burton has painted; and how fully he has entered into the child-nature! In expression it equals some of Millais' happiest efforts—by which, and in emulation of which, it almost seems to have been inspired. The colour is in keeping with the subject—pure and delicate in key; clear complexion of flesh; golden hair; green, lilac, and white. Who will not envy Mr. Field the possession of such a gem as this? The "German Peasant-Girl, with a Basket of Lilacs" (234), is another example of this painter's power over the simple and pure expression of perfect innocence, supplemented as it is by great and varied knowledge of his art. "Jostephane" (273) is a life-sized head: always a difficult achievement in water-colour, and very rarely carried out so successfully as it has been here. The delight we take in Mr. Burton's work arises from the conviction it brings to us of his perfect devotion to his work. He produces only a few pictures, and evidently is not actuated either by love or money or the desire for popularity, but by the simple pleasure he takes in his art. Of how few amongst us can so much be said?

Contrasting in every respect with Mr. Burton's pictures are those of the popular painter of the other Society, Mr. Corbould. We are much more likely to underrate such talent as he displays than to do it common justice. We may not like it; and we frequently condemn even serious efforts simply because we are not able to take up the thread of the artist's thought, or to look at

nature from his point of view. Mr. Corbould's work is, however, chiefly distinguished by technical excellence. Take this away (a great quality, after all, in painting) and there is not a thought worthy of the clever work which conceals its absence. Note "The Ladie of Cromwell House" (8). Of the "Memorial Design" (223) it would be difficult to speak; its motive and purpose are beyond the reach of criticism. The inscription is certainly required, or we should not be able to understand it. Although we do not think Mr. Corbould is fairly represented this year, he is, probably, the cleverest figure-painter in the Society. Mr. Warren, the president, is also a very clever man, and has produced some Eastern pictures that are well remembered to this day by the public; and to maintain a reputation with this shifting body, the public, indicates the possession of considerable power or skill. In the present Exhibition he has done nothing that will add to his fame. A pair of single figures, however, cannot be overlooked. One is called "The Morning Beam" (36), and the companion figure "The Sunny Side of the Wall" (44). They are not remarkable for any high quality; but give evidence of great dexterity, with a certain taste, resulting from long and continuous practice. Mr. Tidey has got into deep waters in his large Scriptural composition (245). It is doubtful whether the power to grapple with the difficulties of this, the highest walk of art, comes to any man whose previous practice has in no way borne upon it. The education imperatively required to enable even a great mind to deal with such a subject as this—of our Lord blessing children—is nowhere to be found in the present work. It may be a very creditable performance under the circumstances; but that is saying little. We would rather bear testimony to Mr. Tidey's meritorious and admirable performance of the work he does understand than enter at greater length upon the large question involved in the consideration of the applications of such power as he possesses to works of such a calibre as he has here undertaken to perform. Mr. E. H. Wehnert is the only remaining serious figure-painter in this Society. His most important picture represents the painter, Fra Filippo Lippi, on his knees before the beautiful nun, Lucrezia Buti (301). The work is the result of great knowledge and honest painstaking effort. There seems to us to be a want of some salient quality which should call forth our admiration in most of Mr. Wehnert's pictures; they are better than they seem to be, and we are always disposed to acknowledge this, and pass on. The remaining figure-subjects in this Exhibition are very slight, and for the most part purposeless: neither do they call for any special notice. Of those painters' works whose figures are combined with landscape or architecture we hope to speak in a later notice.

Returning to the Gallery of the Old Society, we notice with great interest and pleasure the two drawings contributed by Mr. A. Fripp—"Watching the Porpoises" (125), and "A Boy with Game" (254). While Mr. Fripp's subjects for the most part are very simple, and even trivial, if measured by the side of his art, they are invariably treated with an amount of careful thought and study very rarely to be found. Of the two drawings, we prefer the single figure. There is nothing in it that we could wish changed. In truth of tone, which is most difficult of attainment, it is remarkable. This artist has never been thoroughly appreciated by the public. His peasant-boys and shrimpers are confounded with a host of common-place things with which they have nothing whatever in common, save choice of subject; and, although in many cases we would gladly see a more thoughtful selection, we should still be thankful to the man who can ennoble what he paints and raise it to the rank of a Wordsworthian poem.

Few painters' works have caused more controversy than those produced by Mr. Gilbert: by some he is held to be one of the greatest geniuses in England, whilst others evince a disposition to deny him the possession of any great or thoughtful faculty. That this difference of opinion exists and is loudly expressed is, *prima facie*, evidence of this painter's capabilities. Panegyrists and detractors each apply their own powers of sympathy to his productions, and measure his merits and defects by the pleasure or the shock he gives to them. That he is a mannerist, that his pictures are full of contortions, that he vulgarizes Shakespeare, that his drawing is sometimes bad, and generally uncertain, is not more true than that he is one of the best composers in England, that his colour is full of sentiment and never unrefined, and that there is a general completeness

in all his work, the result of immense experience, directing a very prolific mind. He has two drawings in the present Exhibition, one from Don Quixote (18), and one from Shakespeare's Twelfth Night (29). The latter drawing is a good illustration of the merits and demerits of the painter. While the conception is vulgar, the treatment reminds us of Paul Veronese. In the picture from "Don Quixote," the group of which Sancho Panza forms part displays masterly skill in composition and fine qualities of colour, and indeed the whole picture reveals the painter's sympathy with the author. Mr. Topham has but two drawings; but they are among the best he has exhibited for some years. He is one of the members of whom this Society may be most proud. He is original, and stands alone in the expression of simple Irish sentiment. His scheme or plan of work is always the same; but in expression, in light and shade, and in colour, he is never untrue or common-place. The "Storm" (292) is a work much to be coveted. Mr. W. Hunt has almost confined himself to fruit and birds' nests—as we cannot help feeling, to our great loss—for, although he paints them inimitably, we should greatly prefer his far more interesting, and still inimitable, studies of human nature. Of the remaining figure-painters, Mr. Jenkins has devoted much of his time—wisely, as we think—to landscape; in which he has achieved great success. Mr. Oakley has several of his well-known figures, none of which, however, require special notice. Mr. Smallfield exhibits three, of which the best is "Farfallina" (255). Mr. Goodall is represented by three drawings of considerable merit. We must defer our notice of the landscapes in both Exhibitions till a later day.

THE Bicknell Collection, removed from the elegant mansion of the late Mr. Bicknell at Herne Hill, was dispersed by public auction on Saturday last by Messrs. Christie, Manson, and Woods. Of a collection so celebrated and well-known, owing to its late owner's liberality in throwing his doors open to all lovers of Art, little need be mentioned beyond the public *flatas* to its value; the sale having produced no less than £58,000—the ten well-known Turners alone bringing £17,361. 10s. Ten pictures by David Roberts, amongst which were those masterpieces, "The Interior of St. Gomar" and "The Temple of the Sun at Baalbek," sold for £5276. 5s. Stansfield's "Pie du Midi" brought £2677. 10s., and three Landseers £6556. 10s. But the collection was rich in specimens of all the celebrated painters of the present century; and, like the Vernon and Sheepshanks Galleries, a record of the noblest treasures which have graced the walls of the Royal Academy Exhibitions during the period. A few exquisite sculptures of the English School were also sold at the same time. The Water-colour Drawings sold equally well on Wednesday, Thursday, and Friday, and consisted of specimens of all our best artists in that thoroughly English branch of Art, including the celebrated Yorkshire Turners, painted for Sir John Pilkington. One cannot but regret that this valuable collection should have been dispersed after a long life devoted to bringing it together. Had the Bicknell Collection been purchased for the nation, and added to the South Kensington Gallery, to the treasures of Art presented to it by Mr. Vernon, Mr. Sheepshanks, and Mr. Bell, it would have filled up many a gap in our English School.

## ART-TEACHING.

To the Editor of THE READER.

SIR,—Your contributor and I are sensible of the same evil, and alike desire to find a remedy for it. We differ, however, on one point of some importance. I believe that artists should themselves work in the presence of their pupils; but your contributor considers that quite impracticable.

It is not altogether impracticable. I have seen Colin at Paris working with his pupils in the year 1855. They worked in his own studio. There was not the slightest unpleasant interruption of any kind; but, in place of it, whilst I was there, a most interesting conversation on art, led by Colin himself, and contributed to by the rest of us. I did not mention this in my first letter, because Colin, though an artist of great ability, was not exactly famous, and also because his *atelier* seemed to me an exception, not in any way representative of the usual French system. The pupils conducted themselves like gentlemen, and the master treated them with a mixture of kindness and firmness which gave him a strong personal influence over them. I am not aware that the



presence of the pupils interfered with Colin's own work, which he prosecuted assiduously.

An equally good example is that of my own master in London; but I did not mention him for similar reasons. Mr. Pettitt is not so famous as Millais and Watts; and, as your correspondent especially regretted that our great men did not teach, I thought it unnecessary to cite a name which he might not respect so much as I do. I feel grateful to Mr. Pettitt for having taught me in the most rational manner possible. I worked in his own painting-room, as all pupils should, not in a room three miles off. I saw everything he did, from beginning to end. He worked upon two or three canvases at once, one of which I had to copy. This cost him no additional trouble; but it was a great advantage to me. He began by taking a clean canvas and calling me to his easel. I stood behind him whilst he sketched the first charcoal outlines. Then I took another canvas, exactly the same size, and copied the outlines. If they did not please my master, he wiped them out and told me to try again. He advanced his picture a little at a time, and I advanced mine to the same point. So, process after process, I constructed my picture exactly as he did his, seeing every stroke that he put upon the canvas, and trying to put on my own strokes in the same way. Mr. Pettitt never touched my canvas; when my work did not please him, he made me wipe it out over and over again.

This was an excellent way of teaching; and it cost Mr. Pettitt no time. Whilst I was copying one canvas he worked on others. The pictures he painted for me to copy were his property when finished. Several pupils might be thus employed at the same time by a landscape-painter, with a little management.

I am sure that visitors interrupt painters far more than pupils would—yet they admit visitors and exclude pupils. If the painter wanted silence, surely he could obtain it from pupils; but he cannot order visitors to be silent. And models are mute enough.

I believe that the pupils of the old masters in Italy and Flanders studied in the painter's own studio, since they so often worked for him as his assistants; but I have not the time necessary to examine evidence on this subject. Does your contributor believe that, when Raphael went to study with Perugino, his master sent him to work in a separate room a few miles away?

A good reason why artists dislike pupils in their own studio is that, when visitors come, pupils, as listeners, are a hindrance to conversation. But the pupils need not be there all day. Four hours' work in the actual presence of the master is enough—say from eight till twelve. After that the master would be ready to receive his friends; and callers seldom come before noon. Or the master might easily have a private room near the studio, where he might receive visitors who wished to see him in private. Nobody but the master himself can keep order in a studio. In the French *ateliers* there is, nominally, an authority representing the absent master; but it is utterly powerless. All painters should receive pupils in their own studios; but they might limit the number to suit their own convenience. Your contributor is, however, quite right in supposing that, if the question were put to the vote amongst artists, he would get all the votes—not because it is impracticable to have pupils in the master's own studio, but simply because it is not the custom. A few years ago railway travelling and the penny post were considered "utterly impracticable" by nearly all the wisest heads in England. All I contend for is that the pupil ought habitually to see the master work, to see how he does everything, to follow the construction of his pictures from first to last. I speak here only of pupils who are learning to paint. Those who learn to draw may do so in a separate studio, because the daily example of the master is not, as yet, of much use to them. But even the drawing studio should be near enough to the painter's private one for him to be able to keep order there. I studied from the life in a school belonging to a French sculptor (M. Lequin, Rue Chabrol) with pleasure and satisfaction. The sittings were comparatively orderly, and the master visited us nearly every hour. The door of the school opened into his own gallery, so that without leaving his house he could come and see what we were about.

How far can art be taught? Drawing may to a great extent be taught, though not in its highest refinement. The manipulation of paint—that is, the art of skilfully applying layers of paint—can also be taught; but that is quite a different thing from colour. So may certain ordinary artistic

arrangements of masses be communicated; but these are not composition. The discipline of the French *ateliers*, when unaided by natural genius, turns out the most abominable painters in the world—painters full of all that science can teach, and intensely vain of it, but destitute of delicacy and tenderness, insensible to colour, and in invention impotent.

One reason for our technical inferiority is the immense range and variety of our aims. In France there are five or six ways of painting; in England, a hundred. Our artists, having little in common, help each other but little. They scarcely practise the same art. Open studios might ultimately gather our school into groups, each having definite and common technical aims. This would naturally lead to more workmanlike performance; but we should have to pay for it by some sacrifice of variety and originality.

Your correspondent asks how it is that we go abroad to study, and foreigners do not come to us. The English school was, until lately, quite unknown in France; then, again, Frenchmen do not enjoy travel so much as we do, and Paris has attractions for us which London has not for them. These are a few reasons; but another is undoubtedly that suggested by your contributor, that the facilities for study abroad have hitherto been greater than ours. After reading his account of Delaroche's practice as a teacher, I agree in his estimate of its utility and value. The personal element in it was a power which no corporate academy can possess. But I strongly appreciate the order and decency enforced in the schools of our Royal Academy; and hope that, whenever our great English artists open studios to their younger brethren, they will not be "perfect bear-gardens," as Etty called Regnault's in Paris, where, for three wretched days, he vainly attempted to labour.

With thanks to your contributor for the courtesy and moderation of his reply, and cordial wishes for his success in the advancement of Art-Education in England.

I remain, Sir, your obedient servant,

PHILIP GILBERT HAMERTON.

Sens, April 27.

## MUSIC.

### THE OPERAS.

THESE need but short chronicling this week. At Her Majesty's, the familiar names of "Lucia," "Lucrezia," and "Trovatore" make all comments superfluous; except to notice that a new German mezzo-soprano, Madlle. Ellinger, has been filling Madlle. Alboni's parts in the two last pieces. She wins the orthodox encore in the Brindisi. She has considerable natural powers and considerable intelligence; but, like most of her compatriots, lacks vocal cultivation. This was the impression conveyed by her singing of the great "Invocation to Hope" from "Fidelio," a week or two ago, at the Crystal Palace. Signor Giuglini and Madlle. Titiens are singing almost without rest. Voices like theirs are surely too precious for this hard service. At Covent Garden the events of the week have been the state-visit of the Prince of Wales and his bride, the production of "Rigoletto," and the *début* of a new tenor. The former came off on Tuesday night with such *éclat* as might have been expected. "Masaniello" was the opera; a right choice, perhaps, and the best spectacle now available, but a little *mal-à-propos* as to its story. Of "Rigoletto," suffice it to say that Signor Ronconi is what he always was as the *Jester*, that M. Naudin is a sufficiently lively *Duca*, and that Madlle. Fioretti sings the music of *Gilda* with the purity and finish promised by her previous performances. Signor Caffieri, the tenor, essayed the part of *Arnold* in "William Tell." Here Mr. Gye has been unfortunate. A worse performance of a leading part upon this stage has probably never been heard. Signor Caffieri's singing is both demonstrably and demonstratively bad in several particulars, which it would serve no good purpose to enumerate here. *Arnold* must evidently wait for Tamberlik. To describe the performance in other respects would be only to repeat the encomiums passed on it last year by the universal voice of musical London. The choral music is sung as deliciously as before. The sweet idyllic strains of the first act, and the evening hymn in the little church on the bay of Uri, are no less charming than they were. Herr Formes's assumption of *Walter* adds weight to the concerted music, and Madlle. Battu makes a good impression as *Mathilde*. The honours of the evening fell to M. Faure—a better *Tell* than whom we need not desire to see—and,

in smaller measure, but with equal justice, to Signor Baraldi, for his excellent singing of the fisherman's "couplets" in the first act. Anything more splendid than the *ensemble* of the second act, that crowning master-piece of stage picture-music, it would be unreasonable to hope for. Even the shortcomings of the principal character went for little in a sum-total of such notable excellence.

As Mr. Costa makes some curtailments already, (not perhaps unwisely, for the opera is too long), would it not be an advantage to shorten or get rid of the dreary ballet in the third act? Indulgent as are the dramatic canons of opera, the introduction of a French ballet into a little mountain-village in the Forest Cantons in the fourteenth century, is really too great a monstrosity. We owe this disfigurement of a great drama to the senseless rule which makes a ballet indispensable as a part of the grand opera of a Parisian. It was this rule which all but spoiled the "Favorita," and would perhaps have ruined the "Huguenots" and "Prophet" had not Scribe and Meyerbeer been men of dauntless ingenuity and infinite resource. Rossini, in this case, must have felt the tyranny of the stupid custom, for more insipid music perhaps he never wrote. The scene serves no other purpose than to dull the effect of the colossal *finale* which precedes it, and to extinguish the sense of local colour, infecting, as it were, the breezy Alpine air with the taint of a *bal costumé*. The only gleam of spirit in the affair is where the soldiers strike up a dance with the Altorfian damsels, who, by the way, are about as much like Swiss peasant-girls, *tempore* Gessler, as they are like the denizens of the pile-cities of the lakes. But great works of art are seldom perfect. To be well-rounded, perfectly balanced, and irreproachable is the prerogative of small things. Auber's little musical comedies, like many a French vaudeville, are perfect. "William Tell," "Fidelio," "The Messiah," like "Othello" or "Paradise Lost," have their blots, their corners, their bits of ruggedness and incoherence; but, with all this, are marked with the stamp of immortality.

### MUSIC AT THE CRYSTAL PALACE.

ONE must not be sorry that winter is gone; but the ceasing of the winter-music at the Sydenham Concert-room is not to be recorded without some regret. With the bloom of the rhododendrons and the flowering of the lilacs, the soberer half of the Palace musical year comes to an end. The influx of holiday-makers and country cousins has to be duly provided for, and they want more exciting fare than fits the taste of the *habitués* of the winter months. So Mr. Manns' "novelty concerts" have to give way to May-day music, and the train of gaieties heralded by the summer programme. Well, it is all pleasant in its way; and, whatever befalls their dividend, the Company deserves our thanks for keeping up the best and pleasantest music-school that ever existed. A printed list has been issued, showing the music played during the last year in the daily performances of the band. The amount is quite wonderful. It includes almost every known orchestral composition of any importance, the greater works appearing many times. Of symphonies, for example, this interesting piece of musical statistics informs us that there were some 120 or more performances, Beethoven counting for forty-three days, and Mozart for eighteen. Works scarcely known elsewhere have here become familiar favourites. The *Leonora Overture*, No. 1, is an example; it was played fourteen times in the year.

At the concert of Saturday week M. Vieuxtemps played two compositions of his own. Both, unluckily, were prolix to very weariness. M. Vieuxtemps writes gracefully; but seems to forget that something more than pretty passage-music and dainty cadences is wanted to make fiddling interesting, be the fiddler never so great a *virtuoso*. These spun-out orchestral bagatelles reminded a listener of the "seven heads" of a popular preacher, always working up to a false close, to the despair of an audience praying for the ever-deferred "now to conclude." That M. Vieuxtemps can do better things, however, was proved by the really fine sonata for viola and piano which he played at the next Monday concert. This piece shows no small amount of imagination, expressing itself in rich and stately melody. Listening to the viola as handled by M. Vieuxtemps, one wonders how an instrument of such power and such manifest individuality can have been so neglected by composers. Last Saturday's Sydenham Concert was interesting in several ways. Mr. Dannreuther's playing of Beethoven's P.F. Concerto in G major must have convinced all hearers that this young Americo-German is entitled to



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rank with the greatest pianists of the day. His delivery of this most delicate and fanciful of Beethoven's Concertos gave proof not only of ample mechanical skill but of an unfailing intelligence. In one particular, the combined richness and delicacy of his touch, he is certainly not surpassed by any one who has played in London. He is, in fact, a great artist. Another interesting point in this concert was the introduction, for the first time, of a composition by Johannes Brahms. Some ten years ago Schumann pitched upon this young writer, then a mere boy, as the coming musician of Germany. This announcement perhaps rather hindered than helped the acceptance of his works. Now, however, the popular voice, among our musical cousins' assigns him the highest place among orchestral writers. The specimen given at the Crystal Palace consisted of four movements from a "Grosse Serenade" in D. Whatever may be the general characteristics of the writer's style, the impression left by a hearing of these is that he makes very pleasant music. A minuet, in the quiet measure of the old dance, is a delightful specimen of the sort of music Shakespeare might have been thinking of when he talked of "flutes and recorders;" and the succeeding movements, though scarcely of equal beauty, are at least rich, melodious, and well laid out, and have none of the rhapsodical eccentricity so often charged, without discrimination, against the whole race of modern German writers. It may be noted that a piece of chamber-music, in a novel form, by Brahms, is to be played (by M.M. Sainton, Vieuxtemps, and other artists) at Messrs. Ewer's Library-concert on Tuesday. This is a Sestett for two violins, two violas, and two violoncellos. The singing of Miss Edith Wynne at the Palace on Saturday was too good to be passed over. The rendering of popular melodies, and of the dear old folk-music of a century or two ago, is a speciality. Miss Wynne has a decided gift for it. She has a charming little voice, and has learned how to use it thoroughly well; but she would do more well if she were to use very sparingly the concert-room witcheries in which young-lady aspirants are so prone to indulge. Her singing is too good to want a garnishing of "becks and wreathed smiles."

## MUSICAL NOTES.

THE "Monday Popular" of this week reminded the audience of a great musician who is banished, for a time, from the active world of art by the pressure of a serious disease. Herr Ernst is still suffering from paralysis; and has been passing through London on his way from the Continent to Malvern, to try the effect of the water-cure, by the advice, it is said, of Sir Bulwer Lytton, the great prophet of hydropathy. As a pleasant reminder of the sympathy of friends, Mr. Chappell produced a Quartett which the great violinist occupied himself in writing some time ago as a solace to the weariness of a sick-room. The piece has intrinsic as well as incidental claims to notice. Of four very good decided movements perhaps the last is the best. It has character and originality. The whole may well be played again. At the same Concert Madame Goddard gave a Sonata in D major, by Hummel, a composer in playing whose works she is certainly unsurpassed. They suit thoroughly the individuality of her style. M. Vieuxtemps was the violinist.

THE second Musical Union "Matinée" on Tuesday introduced Herr Lubeck, who has not been here since 1860. He played the "Waldstein" Sonata (Beethoven, Op. 53). Herr Lubeck is a Belgian by birth, and is reputed in Paris, where he lives, to be one of the best living pianists. His playing of the "Waldstein" was certainly masterly, though perhaps the slow movement was given a little tamely. The audience at these meetings has the not common merit of giving a cordial hearing to stranger artists. This has enabled Mr. Ella to introduce to it almost all the remarkable talent of the day. Might not the audience of the Monday Popular Concerts learn a lesson of liberality in this respect?

MR. LESLIE'S CHOIR sang on Wednesday, *inter alia*, Mendelssohn's 2nd Psalm and Samuel Wesley's Eight-voice Motett, "In exitu Israel." This last was sung some two years ago at a concert of the Musical Society, and produced an effect that has not been forgotten. It is a noble piece of vocal counterpoint, large in design and full of hearty force.

DR. WYLDE'S second Philharmonic Concert came off on the same evening, with a well composed programme. The soloists were M. Vieuxtemps and Herr Jaell. Of the last, who played

with great applause a part of one of Chopin's P. F. Concertos, more particular notice must be deferred. M. Vieuxtemps seemed to excel himself in playing Beethoven's only Violin Concerto. The audience were held spell-bound by the serene tranquillity of that matchless slow-movement. The tinge of self-assertion which characterizes M. Vieuxtemps' manner, and the air of virtuoso-like pomposity with which he handles the bow, set many people against him as an artist. These are faults, certainly; but they are "very little ones." Such a noble performance as that of Wednesday night was enough to sink the recollection of any number of surface foibles in the admiration for a real genius. If there ever was inspiration in music it lives in that immortal "symphonic concerto;" and no man could reproduce its utterances with the sustained breadth and dignity shown by M. Vieuxtemps in his happiest efforts, without being *en rapport* with the genius which he is interpreting.

MR. PAUER amused as well as instructed the listeners at his last recital by playing two early pieces upon a harpsichord. Would that nineteenth century pianoforte music excelled what Scarlatti and Paradies wrote as far as our Broadwood's have surpassed the tinkling instruments they played on.

THE Philharmonic Concert of Monday next will be more than usually interesting. It will include Beethoven's music to "Egmont" (produced with such effect at the Crystal Palace some weeks back), the march from "Tannhauser," and Professor Bennett's Pianoforte Concerto in F minor, to be played by Madame Goddard.

R. B. L.

## MUSIC FOR NEXT WEEK.

MAY 4th to 9th.

MONDAY.—Fourth Philharmonic Concert, Hanover Square Rooms, 8 p.m. (No "Popular Concert.")

TUESDAY.—Messrs. Ewer and Co.'s Concert, Colliard's Rooms, 10, Grosvenor Street, 3 p.m.

WEDNESDAY.—"The Messiah"—Royal Society of Musicians' Performance (Mdlles. Titiens, Lascelles; Messrs. Sims Reeves, Santley), St. James's Hall, 8 p.m.

THURSDAY.—Mr. Salaman's Concert, Hanover Square Rooms, 8 p.m.

SATURDAY.—Mr. J. Russell's Concert, Agricultural Hall, Islington (Mdlle. Alboni, &c.), 7.30 p.m.

### OPERAS:—

COVENT GARDEN.—To-night, "William Tell;" Monday, "Norma," and Concert.

HER MAJESTY'S.—To-night, "Ballo in Maschera;" Tuesday, "Il Barbiere;" Thursday, Schira's "Nicolò de l'api."

## THE DRAMA.

### THE LONDON THEATRES.

THE closing of Drury Lane Theatre on Saturday night last was significant of the ill-fortune by which the London theatres have been overshadowed since Easter, and which gives no sign of passing away. The Lyceum and St. James's seem to be the only theatres not seriously affected by the falling off of the public support; the attractiveness of the "Duke's Motto" and of "Lady Audley's Secret" being, apparently, strong enough to bear up against opposing influences. At the latter theatre, however, the manager is wisely looking ahead, and announcing a batch of novelties. A new and original comedy, a new comediotta, and a new farce are all underlined for speedy production. As we mentioned last week, active steps are being taken at the Strand to offer the temptation of new pieces; the first of which, under the farcical title of "Goggin's Gingham," is to be brought out on Monday next. It is from the French, and adapted by Mr. Horace Wigan, who has furnished some of the most successful of the comediettas produced at this pleasant little house. Among other new pieces speedily to be brought out, we hear of a new drama adapted from the French by Mr. George Vining, who has this week entered upon the sole management of the Princess's. This piece, it is understood, will take the place of "Aurora Floyd," after the completion of Mr. and Mrs. Charles Kean's engagement, which commences on Monday next with the play of "Hamlet." Meanwhile, a new farce, by Mr. Roberts, the adapter of "Lady Audley's Secret," is being rehearsed as a *lever de rideau*.

A noticeable fact of the past week has been, that at no less than six theatres the story of "Aurora Floyd" has been presented in a more or less dramatic shape. During the present week, however, the Adelphi version has been withdrawn from the bills, and the often-reproduced "Janet Pride" put in its place—the indisposition of Miss Woolgar preventing, as we have heard, the intended production of Mr. Watts Phillips' long-promised original drama of "Lost in London."

The revival of "Janet Pride" exhibits Miss Avonia Jones in another of Madame Celeste's character-parts, and, upon the whole, her success is decidedly greater in this character than in that of the *Miami* of the ever-"Green Bushes." Her style of acting is entirely her own; and the effect she produces upon her audience is a mixture of surprise and pleasure—surprise at the difficulties which she creates by her extraordinary pitch of voice and mode of delivery, and pleasure at the sustained energy with which she overcomes these. The part of *Janet Pride* gives her good scope for the display of much of the pathos for which her performance of *Miami* was remarkable. In the last scene of the first part of the prologue, where, in her devotion and wretchedness, she leaves her child at the Foundling Hospital in Paris, her acting was thrillingly effective. Her shrieking attempts to tear open the wicket-door after it has been closed between her and her child for ever were a surprisingly powerful bit of acting. In the drama which follows the prologue, and in which she plays the foundling *Janet Pride*, she has many opportunities for the display of humour, and of these she avails herself in a manner quite her own. It may almost be doubted whether Miss Avonia Jones knows how to laugh; yet, in the comic scenes with Mr. Toole, she exhibits a wild colt-like gaiety very strange and interesting to see. The vehemence with which she interposes between her despairing lover and his threatened self-immolation on the prongs of a toasting-fork is truly startling, and, as a piece of comic acting, is laugh-provoking from its sheer unlikeness to that of any other actress on the stage. The contrast of styles between the acting of Mr. Toole and Miss Avonia Jones in this drama is worthy of special notice. As *Dickey Trotter*, Mr. Toole exhibits many of the best characteristics of his method of producing a character; the part is a study from nature, all the details being chosen and reproduced with an eye to the general effect. We take it that Mr. Toole, of all "low comedians," is one of the least given to exaggeration; and, in the present part, his conscientious determination not to overstep the modesty of nature is very noticeable. But the great feature of "Janet Pride" is the character of *Richard Pride* as sustained by Mr. Benjamin Webster. Perhaps a more truthful and terrible picture of a drunkard's daily life has never been seen upon the stage; it is, in our estimation, this actor's most admirable part. We must not close this notice of "Janet Pride" without a word of praise of the old Frenchman, *M. Bernard*, played by Mr. C. H. Stephenson, the same actor who performed so well the part of *Father Tom* in the "Colleen Bawn." Though having evidently little acquaintance with French, Mr. Stephenson succeeds in giving a very life-like and touching picture of a poor grief-stricken old man.

At the St. James's, Mr. Buckstone's effective little drama of "Good for Nothing" has been revived, for the purpose of introducing Miss Marie Wilton in one of her best parts out of the line of burlesque—a line which we hope before long to hear that she has finally given up. In the character of *Nan* she appears to especial advantage. Her *gamins* have long formed one of the attractions of modern burlesque; and she is quite at home in this character of an untaught, unguided girl, with language and manners that are a mixture of a boy's and a girl's, but in whom there is the element of true feminine goodness.

The manager of Sadler's Wells is giving a great variety of actors and plays. Last week he had Mr. and Mrs. Hermann Vezin performing in a series of standard pieces, and this week Madame Celeste has made her appearance in the Lyceum melodrama of the "House on the Bridge of Notre Dame." In this piece she sustains two characters—that of a young nobleman who is treacherously murdered, and that of a gipsy who is induced to allow himself to be passed off for the dead youth. In both she acts with the finish so rarely seen upon the English stage, though conspicuous upon that of France. The piece is full of effective situations, which are well rendered by the Sadler's Wells' company. The scenery, also, is excellent, and the picture of the house built upon the bridge, in which the first "sensation" scene occurs, particularly good. The farce of the "Artful Dodger," with which the performances during the week have been concluded, is well worth seeing for the broad humour of Mr. Worboys.

Lady Dufferin's three-act comedy at the Haymarket is in a forward state of rehearsal, and will most likely be brought out on Monday week. It is in high favour in the theatre, and a great success is anticipated for it.



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